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ONE HUNDRED
NOTABLE AMERICAN
ENGRAVERS

1683-1850



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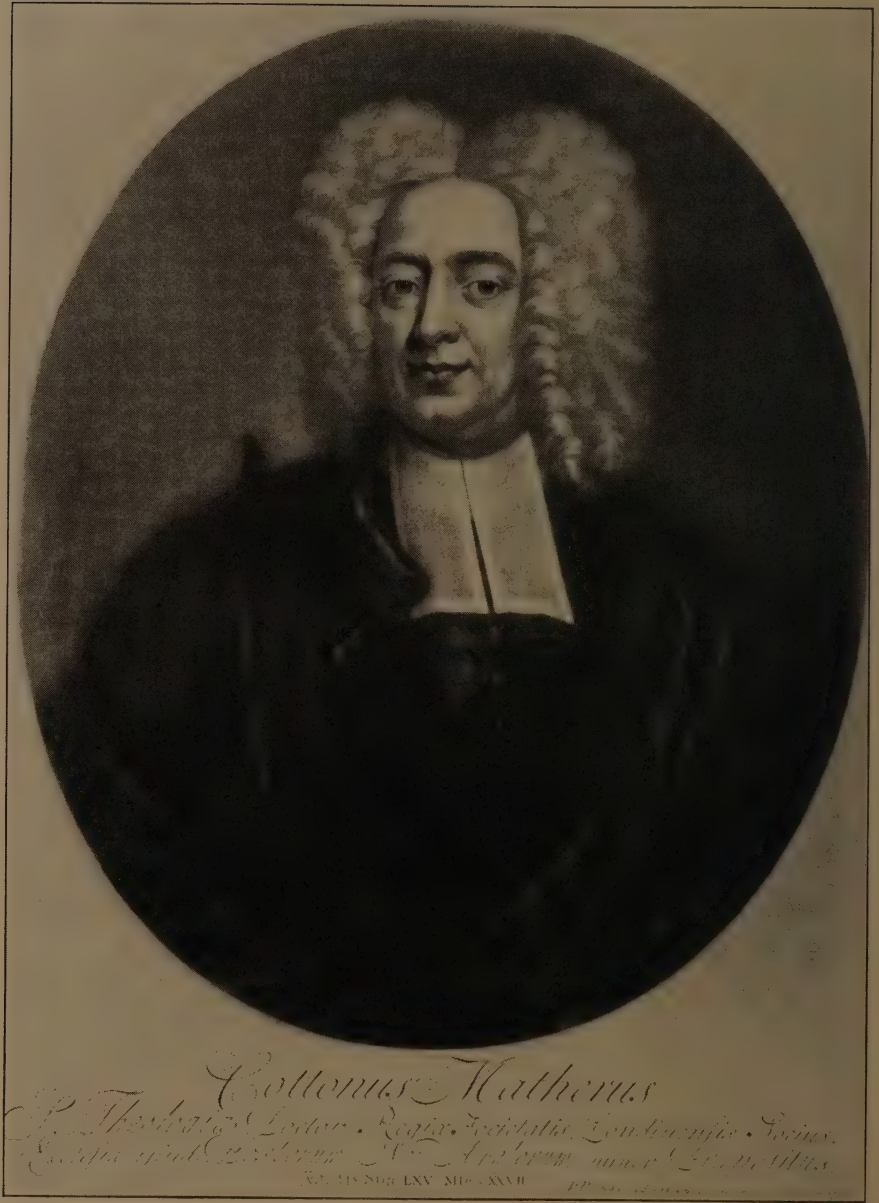
Annotated List of Prints



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MEZZOTINT PORTRAIT OF COTTON MATHER BY PETER PELHAM

ONE HUNDRED

NOTABLE AMERICAN ENGRAVERS

1683 - 1850

LIST OF PRINTS ON EXHIBITION IN THE PRINT GALLERY

SO far as known, the first exhibition of early American engravers worthy of note was held by the Museum of Fine Arts, Boston, in 1904. The catalogue of this exhibition contains 665 items by 157 engravers, arranged alphabetically.

The first similar exhibition in New York was held by the Grolier Club, in 1908, of material belonging to David McNeely Stauffer, who prepared the catalogue. This catalogue contains biographical notes and other information summarized from Stauffer's important work, "American Engravers upon Copper and Steel," published the same year. The exhibition contained 296 examples by 147 engravers. The arrangement was alphabetical.

The present exhibition aims to illustrate the development of the art of engraving in America from its beginning down to 1850. The earliest example shown, and the earliest known (a reproduction of the original) is a woodcut portrait of Richard Mather, attributed to John Foster, and engraved before 1670. The earliest engraving on copper shown, as well as the earliest known, is a map of the Raritan River engraved, probably in New York, by R. Simson in 1683 (a photograph of the original). These are the earliest recorded examples of printed engraving made in North America, the earliest engraving upon metal for purposes of reproduction being the dies for the Pine Tree Shilling, cut by Joseph Jenckes of Lynn, for the Colony of Massachusetts Bay, in 1652. A collection of these coins is shown in Floor Case A. The earliest original engraving shown is the Massachusetts Note of 1702, by John Conny. There is also shown an original Latin bookplate, dated 1690, but probably printed from movable type.

In so far as possible, the exhibition has been chronologically arranged, and in connection with the more important engravers, where available, examples of their earliest, most important, and later, work have been shown, as well as specimens of their different styles, if they worked in more than one — line engraving, stipple, mezzotint, etc.

Where not otherwise indicated (by a †), the items exhibited belong to The New York Public Library, and are largely taken from the collection formed by Mr. Stauffer, and given to the Library, in 1916, by his widow. Most of the prints not owned by the Library have been lent by one of the Trustees.

Although it was the aim of the Library, in the space available, to limit the examples shown to the work of the one hundred men who had contributed most to the development of engraving in America, either by pioneer work, the introduction of new methods, or technical or artistic skill, the exhibition actually contains one hundred and twenty-five names, excluding firm combinations, and 393 items.

Floor case F contains a few important early examples not identified by Stauffer or Fielding, as well as a few items which may be classed as "curiosities."

In the following list, each item that is listed in D. M. Stauffer's "American Engravers upon Copper and Steel," 1907, or in Mantle Fielding's supplement to the same, 1917, is marked "Stauffer" or "Stauffer-Fielding," with the number it bears in the book referred to. When a given print is listed in a special catalogue of a given artist, such as Durand or Edwin, the title of such printed catalogue is given. Sizes are given only when the print in question is not listed in any such printed catalogue. Sizes are given in inches and sixteenths, height being noted first.

The prints are arranged in chronological order, beginning with Wall Case no. 1.

In the Floor Cases, marked A-F, are placed prints which, because they are in books, or for some other reason, could not be shown in the wall cases. These also are chronologically arranged and are entered at the end of the present list. Chronologically, they fit in at various points in the wall case display. The first floor case (A), in fact, precedes the first wall case in point of date.

A number of the engravers in the following list are represented also by prints in the exhibition of "Early Views of American Cities, etc.," in the third floor corridor of the Library. In each such case the fact is noted by reference to "Early Views," followed by the numbers of the items referred to.

In some cases, it has been possible to give more detailed information (dates, etc.) in regard to individual engravers than is contained in Stauffer. This explains also why certain artists — sometimes those of lesser importance — have biographical notes of more length than some of the most important artists. The reason is, of course, that in the latter case full information is given in Stauffer, while in the former it is not. The present list does not aim to give biographical facts excepting such as are new.

The exhibition is on view from December 15, 1927, to April 30, 1928.

I. N. P. S.

THE CATALOGUE

Wall Case 1

PELHAM, PETER, English engraver, came to Boston about 1726, died 1751:

"A good engraver of portraits in mezzotint," says Stauffer, "and the first of record to practice that branch of the engraver's art in an American colony."

Cotton Mather. *Cottonus Matherus / S. Theologiae Doctor Regiae Societatis Londinensis Socius, / et Ecclesiae apud Bostonum Nov-Anglorum nuper Praepositus. / Aetatis suae LXV, MDCCXXVII. — P. Pelham ad vivum pinxit ab Origin. Fecit et excud.* Mezzotint. Stauffer 2469. Restrike.

First mezzotint portrait executed in America. The restrike here shown was made about 40 years ago, just before the plate was presented by the elder Joseph Sabin to the Library of Congress.

Thomas Prince. *Jno: Greenwood Pinx. — P. Pelham fecit. / Thomas Prince A. M. / Quintus Ecclesiae Australis Bostonii Novanglorum Pastor, e Collegii Harvardini / Cantabrigiae Curatoribus, Samuelis Armigeri Filius et Thomae A. M. denati Pater / Printed for & Sold by J. Buck at ye Spectacles in Queen-street Boston. 1750* Mezzotint. Stauffer 2472.

GREENWOOD, JOHN, 1727-92:

Born in New England, but spent his art life in Holland and England. The New York Public Library's Print Room contains an unusual collection of his work in etching and mezzotint. A note on the

artist, with his portrait and a list of his prints, appeared in the Library's Bulletin, v. 31, 1927, p. 623-634.

See also preceding entry, in which he appears as painter.

See also "Early Views," no. 12.

Portrait of Simon Fokke. *J. Buys pinxit. / J. Greenwood fecit.* 13.4 x 11.3. Mezzotint. N. Y. P. L. 1.

Girl with candle. After Verkolje. Before all letters. 12.14 x 9.10. Mezzotint. N. Y. P. L. 16a.

Wall Case 2

DEWING, FRANCIS:

See "Early Views", no. 51.

TURNER, JAMES:

The earliest engraving by this artist seen by Stauffer bears the date 1744. He died in 1759.

Like more than one American engraver of the period, he tried to make himself generally useful. He engraved "copper plates for the rolling press, stamps in brass and pewter for the common printing press, coats...on gold, silver, copper, brass or pewter." He "made watch faces...seals in gold, silver or steel...steel stamps...for saddlers and bookbinders."

See also "Early Views," nos. 13, 54.

† Isaac Watts. *Jas. Turner Boston Sculp. / Isaac Watts D. D. / Musas colimus Severiores / Boston Printed for Rogers & Fowle in Queen Street and Joshua / Blanchard at*

the Bible and Crown on Dock Square MDCCXLVI. Line. Stauffer 3329.

From "Sermons by I. Watts," 7th edition, Boston, 1746.

† Boston. View on title-cover of American Magazine, Boston, March, 1744. *J. Turner*. Probably cut in type-metal. Stauffer-Fielding 1721.

Stauffer-Fielding confuses this with Stauffer 3330, which is a copper plate line engraving, and which is shown as item 13 in the "Early Views" exhibition. Stauffer-Fielding gives date of the issue of the American Magazine on which this cut appears as March, 1746. The Library's copy of that issue has no cover-title and therefore no cut. The New York Historical Society reports similarly in regard to its copy. But, although the Public Library's set of the magazine shows covers only for March and April, 1744 and June, 1746, the cut is present in each of those three cases. Moreover, the Historical Society reports that there are printed directions to the binder calling for the removal of the first two pages, which would account for the absence of cover-pages in bound copies of the magazine. The pagination is continuous from number to number, without the cover-titles and advertising pages, none of which are paged.

As to the material on which the little print was engraved, one may add to the gay game of conjectures by quoting Stauffer (II:279): "the Penn coat of arms which appears in the headline of the 'Pennsylvania Gazette'... signed by Turner, is probably an example of the 'stamps in Brass or Pewter for the common Printing Press' referred to in his advertisement."

See, *re* Turner, also note to item Boston-Gazette, Floor Case D. For other examples of wood-cut or type-metal headings for magazines, almanachs or newspapers, see Floor Cases C, D and E.

† Book plate: Isaac Norris. *Isaac Norris / Jas. Turner sc.* Line.

JOHNSTON, THOMAS, 1708-67:

His name, Stauffer informs us, is generally spelled Johnston. The signature to his plan of Boston—*Thomas Johnson*—he continues, "is either an engraver's error, or is due to the carelessness of the period in spelling family names."

See also Floor Case E in the present exhibition, and "Early Views," no. 12, 14, 59.

† Book plate: W. P. Smith. *Thomas Johnston Sculp. / William P. Smith A. M.* Line.

HURD, NATHANIEL, 1730-77:

Hurd, in an advertisement in the Boston Gazette, 1760, informs the public that he does "all sorts of Goldsmith's Work. Likewise engraves in Gold, Silver, Copper, Brass and Steel, in the neatest Manner, and at reasonable rates." In copper engraving he produced a few portraits and some odd jobs,—a Masonic notice, an advertisement. But book plates appear to constitute the main portion of his engraved work. Stauffer notes one as early as 1749.

In the Emmet Collection, New York Public Library, there is a bill made out by Hurd, in 1773, which gives interesting and amusing details in regard to his activities. The bill covers mending sauce pan and can, putting crest on sauce pan, and taking out crests from two articles and substituting the owner's, and the total is £4.13. In this matter of arms, there appears in the Heraldic Journal, Boston, 1865, p. 19-21, a note on Hurd, written from the standpoint of heraldic authenticity. The magazine, in fact, is much concerned with "the fabrications of herald-painters" before 1800. The writer concludes: "At present it is not safe to trust too implicitly to Hurd's authority. I think that there is strong reason to suspect that he owned and used a copy of Guillim's Heraldry; and it would therefore be unwise to accept a book-plate engraved by him as sufficient proof in itself." And so we see again that there are various points-of-view in the study and appreciation of prints!

For portrait of Hurd, see the mezzotint by Jennys, in this case.

Joseph Sewall. Ob. 27 June 1769. *Ætat. 81 / Joseph Sewall, D.D. / Pastor of the Old South Church Boston. / Vita Bene—Acta Efficit Senectutem—Jucundam / Engrav'd & Sold by Nat Hurd Boston. 1768.* Line. Stauffer 1476.

Book plate: Thomas Palmer. *N. Hurd Sculp. / Thomas Palmer.* Line.

"In 1762 he engraved a rare caricature portrait of Dr. Seth Hudson, a notorious character; and in 1764, a portrait of the Rev. Joseph Sewall. With these exceptions, and a Masonic notice engraved about 1764, numerous book-plates constitute the known engravings of Nathaniel Hurd."—*Stauffer*.

JENNYS, RICHARD, JR.:

Late 18th century.

† Portrait of Nathaniel Hurd. Mezzotint. Trimmed to 3.14 x 3.1.

This portrait is quite evidently taken from the same original as the lithograph published in the New England Magazine, July, 1832. This latter was printed by Pendleton, Boston. In the accompanying article on Hurd we are informed that this lithograph was copied from a mezzotint engraved by "a man named Jennings," from an original picture of Hurd by Copley. The picture was stated to be at that time in the possession of one of Hurd's relatives in Medford, Mass. Stauffer thought that this Jennings was doubtless Richard Jennys, Jr., since the mezzotint portrait of Jonathan Mayhew by Jennys (published in Boston about 1774, says Stauffer) was "printed & sold by Nat. Hurd." But Stauffer did not find an impression of the Hurd portrait. Stauffer himself made a wash drawing, now in the Library, "from crude litho," which is this same Copley type.

Frank W. Bayley, in his "Life and Works of Copley," Boston, 1915, p. 152, describes what is evidently this same painting, thus:

"The head is completed, but the rest of the picture is unfinished. It is evident, however, that Copley intended to represent his friend, the engraver, characteristically at work, as the hands, and the shirt sleeves rolled up, are more than indicated. This picture is in the possession of a descendant, Nathaniel Furness of Tarrytown-on-the-Hudson. There is another fine picture of this artist, of half length, highly finished." The description of this last agrees with the reproduction in the Cleveland Museum of Art Bulletin, July, 1916, of the painting by Copley in the John Huntington collection. It shows Hurd in half-length, with clasped hands, seated at a table on which there are books. The table is between the beholder and Hurd, who faces front.

AITKEN, ROBERT, 1734-1802:

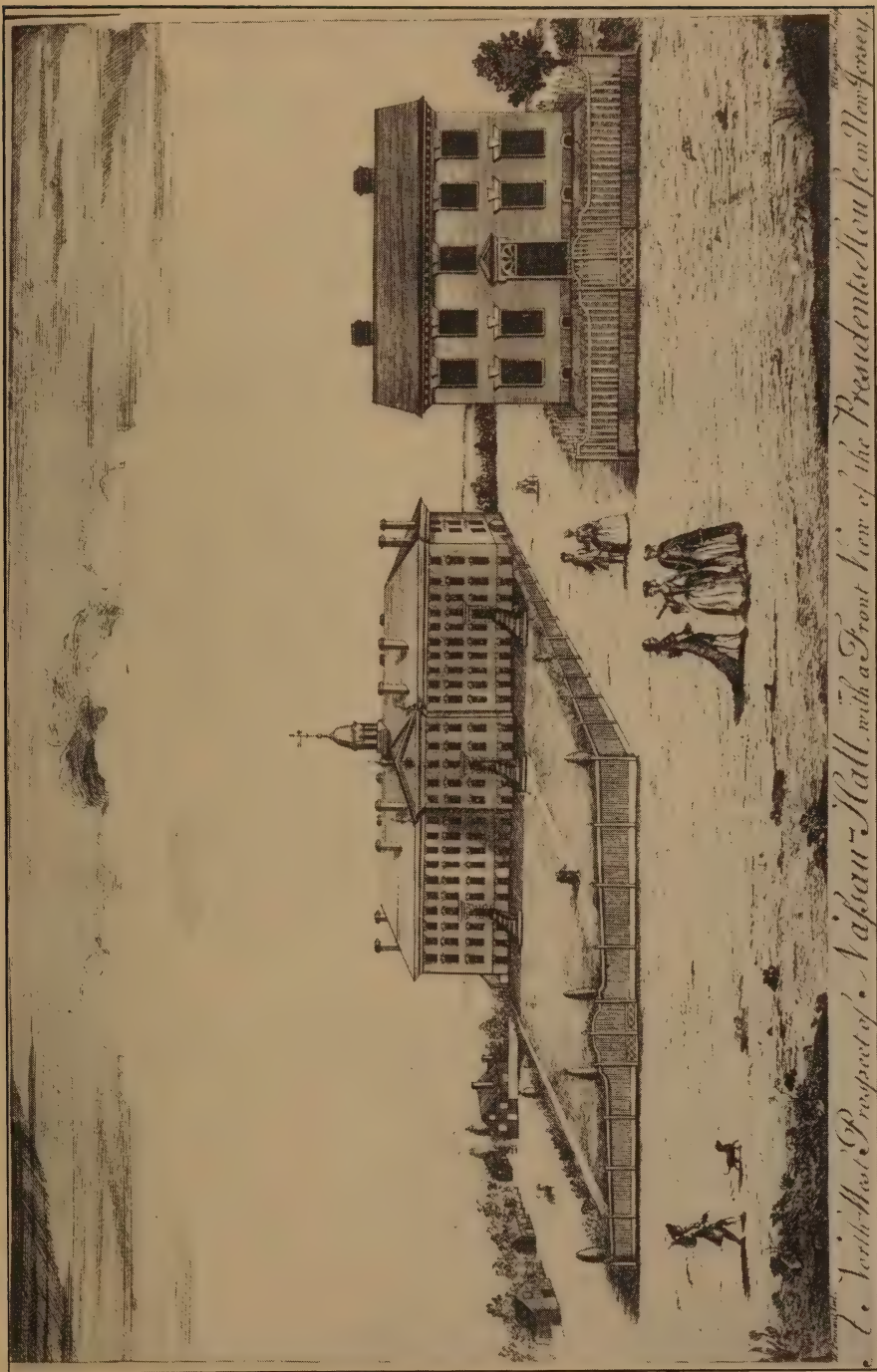
Aitken, born in Scotland, was a printer and publisher, who issued the "Pennsylvania Magazine" during 1775-76. His engravings, says Stauffer, "show an unpractised hand." He, too, like others of the early printers, eked out an existence by various activities. He was printer, publisher and book-seller.

See also "Early Views," no. 79 note.

† Battle of Bunker Hill. Over: *for the Pena Maga.* Under: *Aitken sculp. / A Correct View of The Late Battle at Charlestown June 17th 1775.* Line. Inscription above trimmed off. Stauffer 3.

This plate, says Stauffer (II:228) was re-engraved by Aitken on a reduced scale from the "Exact view" of the battle by Bernard Romans (Stauffer 2731).

A comparison of the various pictures of this battle would be interesting. There are the almost contemporary ones, those somewhat later, such as Trumbull's painting, and the quite modern reconstructions, such as Howard Pyle's illustrations. This matter of the authenticity of the contemporary pictorial document, and the later visualizations of a given scene, was touched on lightly in an article on "Pictorial documents as illustrating American history," in the "History Teacher's Magazine" for February, 1917.



PRINCETON COLLEGE IN 1764, ENGRAVED BY HENRY DAWKINS



ENGRAVING BY PAUL REVERE

Plan. Boston and Provincial Camp. Above: *Engrav'd for the Pennsylvania Magazine* / (On panel in base) *A New and Correct / Plan of the Town / of / Boston, / and / Provincial Camp.* (Under panel) *Aitken—Sculp.* / Inscription above trimmed off. Line. Stauffer-Fielding 5.

Pennsylvania Magazine. Title-page. Over: *The / Pennsylvania / Magazine: / or / American / Monthly Museum.* / *MDCCLXXV. / Volume I. / Under: P. E. D. inv. & delin.—R. Aitken Scul* (trimmed to here) / *Juvat in sylvis habitare. / Philadelphia: / Printed and sold by R. Aitken, Printer and Bookseller, / Opposite the London Coffee-House, Front-Street.* Line. Stauffer 10. Inscription in type print, excepting artists' names.

Wall Case 3

DAWKINS, HENRY:

"Located in New York as early as 1754," says Stauffer. It appears that in 1776 he was arrested for counterfeiting, an activity apparently engaged in by more than one engraver of the time.

See also Floor Case E in the present exhibition, and "Early Views," no. 16.

Map of Delaware Peninsula. *To the American / Philosophical Society / This Map of the Peninsula / Between Delaware & / Chesapeake Bays / and the said Bays / and shores adjacent / drawn from the most / Accurate Surveys is / inscribed by / John Churchman.* Line. Stauffer 465.

"This much resembles Dawkins' work and is ascribed to him." — Stauffer.

Masonic summons. Two columns with arch inscribed *Cemented with Love*, supported by base with five steps. Masonic emblems. Nine lines, beginning *Brother / you are desired...* between columns. Inscribed on lower step: *Brother Henry Dawkins Sculpt. Phila.* Line. Stauffer-Fielding 334, without inscription on step.

"Published afterwards in Free Mason's Magazine, vol. 11, Jan., 1812 (page 241), without inscription." — Stauffer-Fielding.

† Book plate: William Whitebread. *William Whitebread / H. Dawkins Fecit.* Line.

As there were books which no gentleman's library should be without, so too the bookplate was a recognized necessity. It is interesting to see the early American engravers doing their best, with varying success, to supply a demand though, for a while, artistic activity lagged quite behind the intellectual.

† Book plate: Benjamin Kissam. *Benj Kissam / H. Dawkins Inv^t. et Sculp.* Line.

REVERE, PAUL, 1735-1818:

Patriot, silversmith, engraver: an appeal in his record to the average American as also to connoisseurs and collectors in two specialties in art. There is an historical significance in his engravings that atones for whatever crudeness they may show in execution. They are noteworthy among the sparse contemporary pictorial records of the doings of the stirring days of the Revolution.

See also "Early Views," nos. 11, 89.

† Sir Wilbraham Wentworth. *Vol. I—No III. / P. Revere sculp— / Sir Wilbraham Wentworth.* Line. Stauffer 2672.

From "Royal American Magazine," Feb., 1774.

† Boston Massacre. (Over: *The Bloody Massacre perpetrated in King-Street Boston on March 5th 1770, by a party of the 29th Regt.* Under: *Engrav'd Printed & Sold by Paul Revere Boston...* [The unhappy Sufferers were Messrs Sam^l Gray, Sam^l Maverick, Jam^s Coldwell, Crispus Attucks & Pat^k Carr / Killed. Six wounded; two of them (Christr Monk & John Clark) Mortally.] Line. Stauffer 2675.

The lettering as given is that of Revere's original engraving. The bracketed portions do not appear on the print here exhibited, which is an impression of a copy issued early in the 19th century. But the top portion of the first line of the inscription below shows, cut off by the plate-mark, so that this plate was apparently cut at the bottom. The size—7.15 x 8.10—differs slightly from that of the original—7.14 x 8.11—as given by Stauffer. Furthermore, there is no top border line, the right and left border lines hanging in the air, so to speak, just below the plate-mark. This present print may be similar to the one described by Andrews (p. 114); the latter, however, has the lettering of the original above.

George H. Sargent, in an article on "Paul Revere's 'Boston Massacre'," in "Antiques," March, 1927, says that the copper plate of this engraving, without the inscription, is in the possession of the State of Massachusetts. About the time of the Centennial Celebration of the battles of Lexington and Concord, some one struck off several impressions on old paper. "When these restrikes were discovered, the authorities recalled the plate, scratched its face and placed it in the vaults of the State Treasurer." Sargent describes also nineteenth century imitations of this engraving. All of this had appeared previously in Wm. Loring Andrews's "Paul Revere and his Engraving" (New York, 1901), with the added statement that there are other versions of the manner in which the restrikes from the original plate were taken. Andrews tells us also that the plate had been "unskillfully retouched, apparently by another hand" than Revere's. A number of pages in this same book are given to descriptions of various copies and reproductions of this Massacre print.

The numerous reproductions of this famous print have made it more or less familiar to many. A re-engraving by Sidney L. Smith was published in Boston in 1908.

As to Henry Pelham's protests that Revere had copied his design in this print see Stauffer 1: 205-206, and Louise P. Kellogg's "The Paul Revere Print of the Boston Massacre," in the "Print Connoisseur," Oct., 1926. The American Antiquarian Society possesses the only known impression of Pelham's print of the massacre, which Revere quite evidently copied. (For Pelham, see also "Early Views," no. 96.) At the Century Association, New York, there was exhibited, in Jan., 1928, a portrait of John Cushing, painted by Henry Pelham (1749-1806).

The whole matter of this Pelham affair, and of Revere's engraved work in general, has been thoroughly gone into by Mr. C. S. Brigham, of the American Antiquarian Society, in an address delivered before the Society in October, 1927, soon to be published.

Revere's speed in getting out this print soon after the event depicted is really worth noting. It is more remarkable even—considering the slower process used (copper engraving vs. lithography)—than the filing of copyright by Currier & Ives within four days after a great fire in New York City, many years later.

Other prints by Revere, such as the portrait of Church, indicate a tendency to adapt the designs of others. Also, various historical scenes and caricatures of the Revolution prove his readiness to serve quickly what was likely to be wanted.

Jonathan Mayhew. *The Revd. Jonathan Mayhew. D. D. / Pastor of the West Church. Boston. N. E. / Obi. July 9th. 1766. Æt. 46.* Line. Stauffer 2670.

Stauffer said: "Reported portrait, not seen." Later, the impression here shown was found in the Library's collection.

This is Revere's earliest recorded engraving.

† Boston. North Battery. *P. Revere Sculp* / ... Line. Stauffer 2679.

"Heading of a certificate of an enlisted Montross, or gunner's aid." — Stauffer.

† The Gerbua. *Vol. 1 Engrav'd for Royal American Mage No XVI. / P. Revere Sc / The Gerbua or Yerboa / (November, 1774)* Line. 5.14 x 3.8. Line. Stauffer 2687.

† Book plate: Paul Revere. *Paul Revere.* Line.

Revere engraved three quite different book plates for himself. Of the first (armorial), only one impression is known — that in the American Antiquarian Society. Of the second, two impressions are known; of the third, three, including the one here shown.

HILLER, J., JR.:

"A close copy of the Joseph Wright etching of Washington (Hart 140) [shown in wall case 5] is signed *J. Hiller Ju'r Sculp. 1794*. This Hiller portrait has only appeared on the back of playing cards... It is possible that this... was Joseph Hiller, Jr., son of Major Joseph Hiller... 1777-1795. If these dates are correct he would only have been about seventeen years of age at the time the portrait was produced." — Stauffer.

† John Hancock. *Jos. Hiller fecit. [In pencil "A. D. 1775"], / The Honble John Hancock Esqr. / President of the Continental Congress. Mezzotint, after Copley.* In color. Stauffer-Fielding 698.

Very rare.

SPARROW, T.:

Worked in Annapolis between 1765 and 1780. He engraved some plates on copper, but was, as Stauffer says, "largely a wood-engraver, and thus made book-plates, head- and tail-pieces, bill-heads, etc."

Maryland Paper Money:

Four Dollar Bill. Annapolis, March 1, 1770. T. Sparrow. sculp^t

Six Dollar Bill. Annapolis, April 10, 1774. I G, Printer. T. Sparrow sculp^t

Two-thirds of a Dollar. Annapolis, April 10, T. S in two places. Stauffer 2998.

See also, for earlier paper money (1690 and after) Floor Case B.

Wall Case 4

NORMAN, JOHN, died June 8, 1817, "aged 69 years."

Like some other engravers, Norman advertised his readiness to engage in all sorts of work, his advertisement ending "with many other things too tedious to mention." In addition, he ran a drawing school, sold prints — a natural business for an engraver — and eventually seems to have gone into publishing books. Moreover, his advertisement in 1774, apparently soon after his arrival in this country from England, has an N. B.: "Booksellers, in any part of America, may be supplied with frontispieces of any

kind, as reasonable as in England." He engraved a number of frontispieces and other plates for books.

Stauffer ends his account thus: "His chief claim to fame is the fact that he was probably the first engraver in America to attempt a portrait of Washington, about 1779."

† John Hancock. *His Excy John Hancock, Esq; / Late President of the American Congress / J. Norman Sculp.* / Line. Stauffer 2335. First two letters of inscription torn off at left.

From the "Impartial History of the War in America," Boston, v. 1, 1781.

Richard Montgomery. *[Major, Gen^l Richard Montgomery / Slain in Storming Quebec Decbr 31st 1775 / J Norman Sc Line. Stauffer 2342.* Bracketed portions of inscription missing in this impression. The first line apparently re-engraved.

† George Washington. *His Excellency — Gen^l Washington.* Line. Stauffer 2350; Hart 42.

Heading to "Philadelphia Almanack," 1780.

Only two other complete impressions of this important print are recorded.

Battle of Bunker Hill. *Painted by John Trumbull Esq — Engraved by J. Norman / The Battle at Bunker's Hill, or the Death of General Warren* Line. Stauffer 2359.

"This print is engraved on two plates and printed separately; the pieces then being joined together." — Stauffer.

COPLEY, JOHN SINGLETON, 1737-1815:

† William Welsteed. *The Rev^d Mr. William Welsteed / of Boston in New England Æt. 58 1753. / J:S:Copley pinxt et fecit. / Printed for & sold by Stepⁿ Whiting at ye Rose & Crown in Union Street Boston.* Mezzotint. Stauffer 440.

The only recorded mezzotint by this noted portrait painter. He was the stepson of Peter Pelham, from whom he probably received instruction in engraving.

Wall Case 5

SMITHER, JAMES:

"This engraver in line, and in a somewhat peculiar stipple manner, first appears in this country in Philadelphia in 1768." He was accused in 1778 of high treason, and left the city, but was engraving there again in 1786, and the name James Smither appears in the directories as late as 1824. "Unfortunately," continues Stauffer, "there was a James Smither, Jr., also an engraver, and the directories make no distinction between the father and son."

According to Scharf and Westcott's "History of Philadelphia," v. 2, 1884, p. 1055, he "died in Philadelphia after 1829, at an advanced age." Joseph Jackson, in his "Market Street, Philadelphia" (1918), p. 39, says: "said to have died in 1800."

Besides the various activities cited in the case of other engravers in the present list, Smither's advertisement states that "he ornaments guns and pistols."

† John Adams. *Painted by Copley. — Engraved by J. Smither / John Adams, President of the United States of America. / Philadelphia, Publish'd Feby 15. 1797, by William Cobbett.* Line. Stauffer 2971.

Henry M. Muhlenberg. *Heimr. Melch. Mühlenberg, der heil. Schrift Doctor / und*

des Evang. luth. Minist. Senior. / geb. d. 6 Sept. 1711 gest. d. 7 Octob. 1787. Line. Stauffer 2980.

Sunday School Society. Philadelphia. Certificate. *Smither Sculp* Line. Stauffer 2988.

Stauffer lists this from a certificate filled out 1791. The impression here shown was filled out 1810.

OKEY, SAMUEL:

Was engaged in London as a mezzotint engraver in 1765-67; in 1773-75 he was engraving and publishing mezzotint portraits in Newport, R. I.

See "Letters & Papers of John Singleton Copley and Henry Pelham" (Massachusetts Historical Society Collections, v. 71, 1914).

† Thomas Hiscox. *S. Okey Fecit / The Revd Mr Thos Hiscox / late Pastor of the Baptist Church in Westerly. taken from an Original / Picture Painted by Mr Feke / Published by Reak & Okey Printsellers & Stationers on the Parade Newport Rhode Island. / October 25 1773. Mezzotint. Stauffer 2371.*

Stauffer gives date as Oct. 28.

GILMAN, JOHN WARD, 1741-1823:

Engraved music and words, according to Stauffer, for "The American Harmony" by W. Tans'ur and A. Williams, Newbury-Port, 1771. Stauffer had only seen prints signed with initials, but the print here shown makes it pretty sure that he was right in his surmise that the engraver was John Ward Gilman, postmaster for forty years at Exeter.

See also Floor Case E in the present exhibition.

† William Tans'ur. Man at table, writing. Border of words and music. Above, on banderole held by two cupids: *Gloria in excelsis Deo*. Below, on banderole: *Mr. William. Tans'ur*. Underneath, right: *Engraved by John Ward Gilman. Exeter 1767. 4.1 (with signature 4.7) x 5.12.*

CORAM, T.:

Was living in 1802, says Stauffer, since his name is signed to an engraving of the arms of South Carolina on a map of that state in John Drayton's "History of South Carolina."

See also Floor Case B.

† Paper money. *South Carolina No. / This Bill entitles the Bearer to Seventy Dollars / ... / ... 1779. 2.12 x 4.10. Line.*

"The signature T. Coram Sc. is signed to a plate covering the entire back of a \$70 bill of the State of South Carolina, dated Feb. 8, 1779. The design is well drawn and represents 'Prometheus Bound', but the engraving is poorly executed in line."—Stauffer 1:55.

WRIGHT, JOSEPH, 1756-93:

The son of Patience Wright, the modeler of heads in wax. His way in life led him from Bordentown, N. J., where he was born, to England, where, says Dunlap, he studied under Hoppner, to Paris, where he painted portraits, to New York City, and to Philadelphia. In the last place, says Stauffer, he "painted portraits, modeled in clay, and practised die-sinking." He was appointed die-sinker to the U. S. Mint shortly before his death, adds Stauffer. And in his portrait of Washington here shown he made his one known essay in etching and produced what is presumably the first "painter-etching" made in this country.

† George Washington. *G. Washington. / J. Wright Pinxt & Ft Dry-point. Stauffer 3418; Hart 138.*

The only known plate by this portrait painter; and the prototype of many later portraits. For copy of this by J. Hiller, see Wall Case 3.

POUPARD, JAMES:

Worked about 1772-1814.

See also "Early Views," no. 112.

Oliver Goldsmith. *Engraved for the Pennsylvania Magazine. (1775) — To face page 42. / Doctor Goldsmith. — Js Poupard scult Stipple. Stauffer 2551.*

GALLAUDET, ELISHA:

Born about 1730; living in 1800.

Stauffer notes that both Gallaudet and Michael de Bruls are named in an advertisement, 1759, of "Six representations of warriors" in the service of the Kings of Great Britain and Prussia. He was unable to identify these prints, but concludes from a later advertisement of the same year that the portraits "were actually produced in the Colony, and possibly engraved by de Bruls or Gallaudet, or both."

George Whitefield. On panel under oval, *George Whitefield. M. A. / Elisha Gallaudet — Sculpt N York. 1774 Line. Stauffer 1025.*

From "Life of Whitefield," by John Gillies (New York, 1774). Stauffer says that "besides some early book-plates" the only known engraving by Gallaudet is this portrait. He adds "This plate is very poorly engraved and is evidently a copy from an English print."

Book-plate: New York Society Library. *New-York Society Library / E. Gallaudet. Sc In pen and ink, "1754." Line. Stauffer 1026.*

BARRALET, JOHN JAMES, 1747?-1815:

Chiefly a designer, whose work was engraved by others. A few of his plates bear his signature both as designer and engraver.

See also "Early Views," no. 194.

Alexander Wilson. *Drawn & Engraved by J. J. Barralet. / Alexander Wilson, / Author of the American Ornithology. / Native of Paisley Scotland died 1813 aged 45. / Entered according to Act of Congress the [erased] Novr 1814 by J. J. Barralet of the State of Pennsylvania. Stipple. Stauffer 119.*

CALLENDER, JOSEPH, 1751-1821:

"His chief occupation," says Stauffer, "seemed to be the engraving of book-plates, bill-heads, and work of a similar character."

† Book plate: Mass. Medical Society. *The / Property / Of The / Massachusetts / Medical Society / Ex Dono / Callender Sp. Line.*

† The Night Scene. *Vol: I. No IV / J. Callender Sc / The Night Scene. Line. Stauffer 296.*

From "The Royal American Magazine," Feb., 1774.

† Notice. The Fire Society, Boston. *Boston [Nov. 28, 1796] / Sir / The Fire Society of which you are a Member, meets at [Concert Hall] on Thurs / Evening next, precisely at [6] o'Clock when you are / desired to give your punctual Attendance / To [Ebenr Hancock Esq. S. H (?) Capen] Clk [pro tem.]*

United 8th March 1741. / Callender sc. 3.14 x 5.8. Line.

Such certificates, bill heads, business cards, and the like obviously not only illustrate the varied activity of the early engravers, but they are interesting, sometimes amusing, sometimes distinctly significant, documents toward the social history of the American people.

† Book plate: Thomas Jenings. *Thomas Jennings Esq. Line.*

Wall Case 6

TIEBOUT, CORNELIUS:

Worked during 1789-1825. "The first American-born professional engraver to produce really meritorious work." — *Stauffer*.

See also "Early Views," nos. 78, 108.

† Robert Burns. *Robert Burns. / C. Tiebout Sc. Stipple. Stauffer 3166.*

† John Philpot Curran. *John Philpot Curran. / The Irish Orator. / C. Tiebout Sc. / Published by G. Douglas Baltimore. Stipple. Stauffer 3168.*

Thomas Jefferson. *Tiebout sc. / Thomas Jefferson, / Vice President of the U. S. / Published by D. Kennedy No 228, Market St Stipple. Stauffer 3180, first state.*

William White. *G. Stuart, Pinxit. — C. Tiebout, Sculpsit. / The Right Reverend William White, D. D. / Bishop of the Protestant Episcopal Church in the State of Pennsylvania. / Engraved from the Original Picture Painted by G. Stuart, in the Possession of Mr Thomas H. White. / Published 1st Jan'y 1805, by Benjamin Tanner Engraver No 74 South Eighth Street, Philadelphia... Stipple. Stauffer 3199.*

Wall Case 7

TIEBOUT, CORNELIUS:

John Jay. *John Jay. / Painted by Gabriel [correctly Gilbert] Stuart — Engraved by Cornelius Tiebout / London Published as the Act directs by C. Tiebout, No: 16 Duke St Portland Chapel, Apt 1st 1795. Stipple. Stauffer 3179.*

"This is probably the first really good portrait engraved by an American-born professional engraver; the mezzotint work of the artists Peale and Savage not properly coming under this category." — *Stauffer*.

Tiebout went to London in 1793, studied stipple engraving and published some plates there, and was again in New York in November, 1796. During 1799-1825 he "conducted an extensive business as an engraver" in Philadelphia, lost his considerable profits in some speculation, and died in Kentucky.

Cottage Scene. *W. Bigg Pinxt — C. Tiebout Sculp. / Cottage Scene. Stipple. Stauffer 3207.*

This, and the following item, are interesting as early examples of reproductive engraving by American artists, and as applications of the stipple process to such work. One recalls also Tiebout's "The Cascade, Luzerne Co., Pa.," as an early landscape print.

† Hope. *J. Reynolds — Tiebout sc. / Hope. Stipple. In color. 5.8 x 3.15.*

Plan of New York. *Plan of the City of New York. / Tiebout Sculp. Line. Stauffer 3222.*

This appears in the New York City directory for 1791-95. It is very similar to the plan (*Stauffer 3221*) published in the directory for 1789. The latter, however, has a border of two lines instead of one, it has references 1-37 and 1-7 while the later one has 1-38, the star at the right has its points shaded on the left instead of on the right, and there are other differences. Furthermore, the inscription below, in the 1789 plan, is: left — *I. M. Comb Junr. Delt.*; right — *Tiebout Sculp. 1789.* And upper Broadway is lettered *Great George St.*, which designation it retains also in the later plan, until the issue in the 1794 directory, when it becomes *Broad Way*. These facts were brought out by making up, by comparison, a complete set of these volumes of the directory from copies in The New York Public Library and the New York Historical Society. The examination was made by Dr. Wilberforce Eames, who finds also that there are two fac-similes of Tiebout's plan, from two different lithographic stones, one with *for D. T. Valentine's Manual 1857*, the other without. Both bear the inscription *From the original Copy published 1789.* Both are from the 1791 map, not from that of 1789.

Title-page, Columbian Library. Over: *The / Columbian Library / containing a / Classical Selection / of / British Literature. / Vol 1. / Milns scripsit. — W. Harrison Sc. Within oval: The Well-Bred Scholar. Below: Tisdale del. — C. Tiebout sculp. / New York. / Printed & Published by W. Milns No 29 Gold St. 1797. / Line. Stauffer-Fielding 1677.*

Wall Case 8

MAVERICK, PETER, 1760-1831:

Son and pupil of Peter Rushton Maverick, From New York he went to Newark, N. J.; there A. B. Durand was apprenticed to him. This relation later developed into a business partnership. Returning to New York, Maverick conducted a large business in engraving and copper-plate printing, later going also into lithography. (See his business card, shown in this Case.) He was one of the founders of the National Academy of Design, a number of engravers being members of that body in the early days.

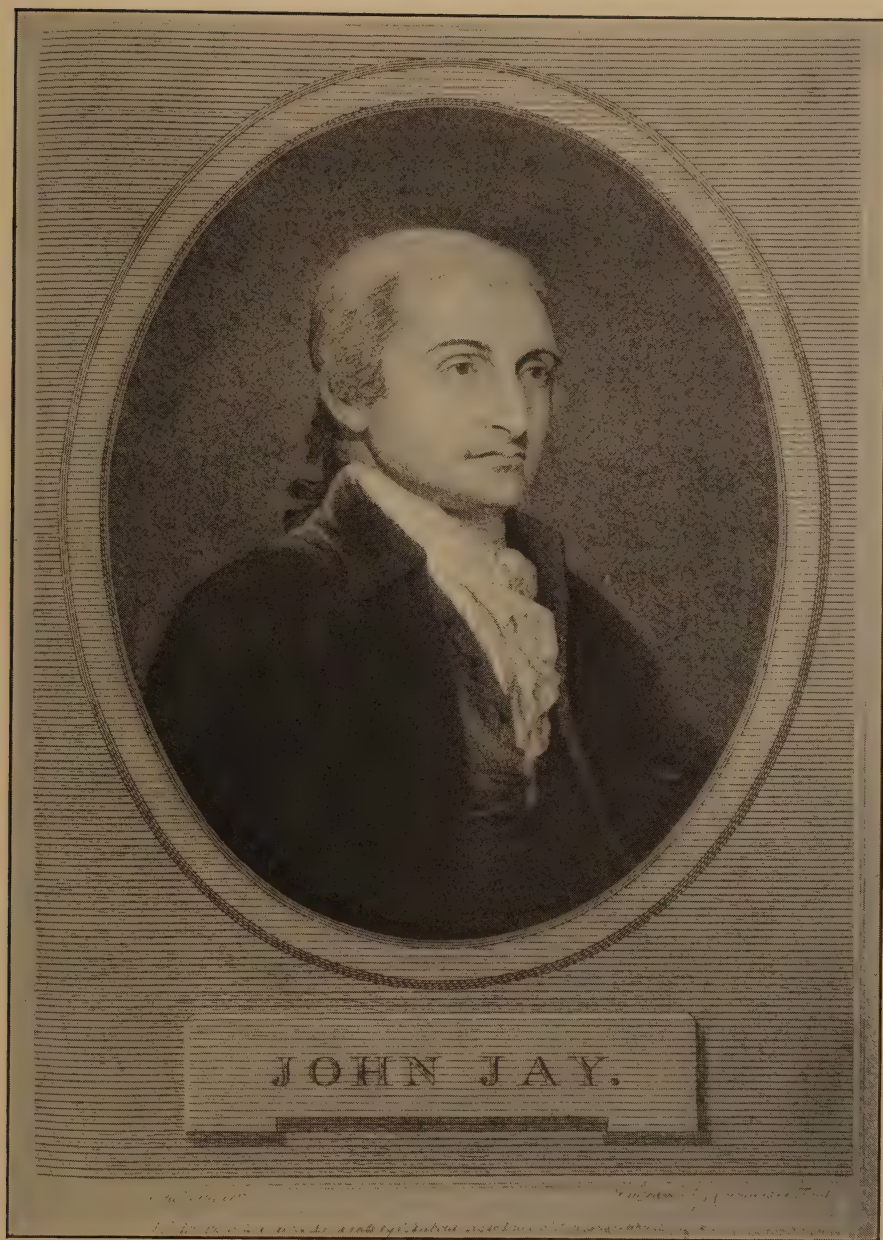
As in the case of certain French families of engravers in the eighteenth century, the Mavericks were identified with the art to quite an extent. Peter's daughters Maria A. and Emily engraved in stipple; his wife Ann, daughter of Alexander Anderson, followed her father's vocation as a wood engraver; his son, Peter Jr., was listed in the directory as "engraver and lithographer." His father has already been referred to. There was a Samuel Maverick (see Wall Case 32) who engraved and printed. All this from Stauffer. The Mavericks are also dealt with on p. 173-175 of W. H. Sumner's "History of East Boston," Boston, 1858.

For other prints by Peter Maverick see also "Early Views," nos. 118, 150.

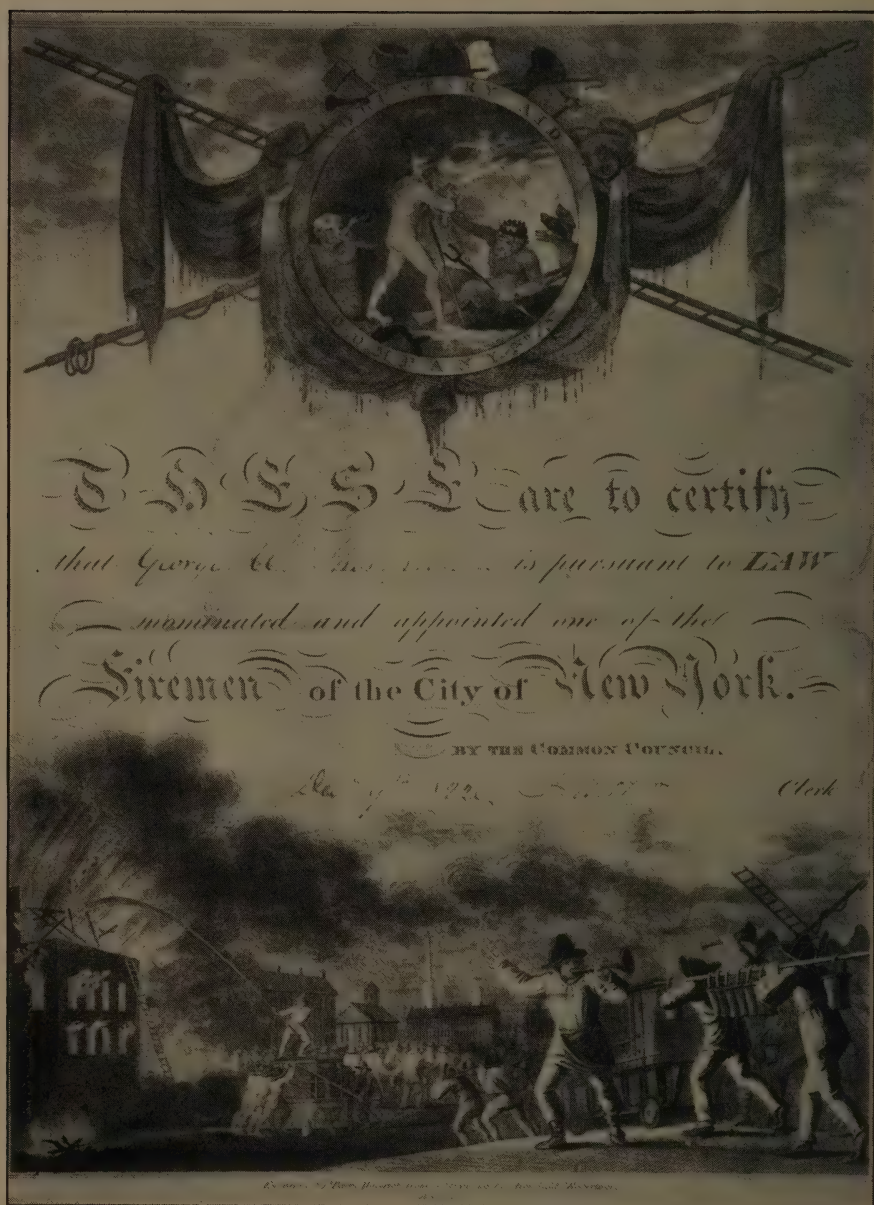
Berthier, Canada. *Drawn by Alexr Robertson. — Engraved by P. Maverick, N. Y. / Near Berthier on the St Lawrence. Line. Stauffer 2236.*

Genius of Penmanship. *Drawn by Archd Robertson. — Engraved by Peter Maverick. / The Genius of Penmanship / offering her aid to Science & Commerce. / two lines. Line. Stauffer 2241.*

Fireman's Certificate, New York City. *Engraved by Peter Maverick from a Drawing by*



ENGRAVED BY CORNELIUS TIEBOUT
AFTER PAINTING BY GILBERT STUART



FIREMAN'S CERTIFICATE, NEW YORK CITY
 ENGRAVED BY PETER MAVERICK
 FROM A DRAWING BY ARCHIBALD ROBERTSON

Archibald Robertson. / *March. 1807. Line.*
In color. Stauffer 2257.

"Certificate of the Voluntary Aid Company, No. —." — *Stauffer.*

Such early firemen's certificates, with their frequent pictorial details of uniforms and apparatus, obviously form valuable material for the history of organized fire-fighting in this country. In the list of prints of New York City alone, those relating to firemen form an interesting group, especially if the separate prints are supplemented with the illustrations in the weeklies of the Eighteen-Fifties and Sixties.

This application of the engraver's art to these certificates may recall to some the fact that more than one among our earlier painters decorated fire-buckets as one way of keeping the pot boiling.

Andrew Jackson. S. L. Waldo pinxt — P. Maverick sculpt / Maj. Gen. Andrew Jackson.
/ *Line. Stauffer 2208. Restrike.*

Business card. Offices for the doing of a general graphic business. / Engraving / ... / ... / Copper-plate printing / ... / Lithography / [three lines]; / Bank Notes. ... / at Peter Maverick's Establishment / Broadway no. 149, New York / [two lines]. / Line. 8.9 x 11.5.

MAVERICK, PETER RUSHTON, 1755-1811:

In 1786 he announces that he "carries on engraving, seal-sinking and copper plate printing at No. 3 Crown Street, where ladies may have their tea-table ware engraved in the most elegant manner." Stauffer notes that, as in the case of other early American engravers, "the engraving of silver-plate and book-plates formed the major part of his business."

† *Book plate: Maturin Livingston. Maverick — Sculpt / Maturin Livingston Line.*

† *Book plate: New York Society Library. Rectangle. New York Society Library. / Engd. by P. R. Maverick 65, Liberty Street. Line. 5.8 x 3.11. Stauffer-Fielding 1050.*

Wall Case 9

MAVERICK, PETER RUSHTON, 1755-1811:

† *Book plate: New York Society Library. Oval, with leaf border. New York Society / Library / 1789 / Maverick Scd. Crown Street. Line. 5.6 x 3.12.*

Voltaire. Over: The / Philosophical / Dictionary, / For the Pocket / Translated from the French Edition / Corrected by the Author. / Under: Engraved by P. R. Maverick 65 Liberty Street N-Y. / Catskill, / Printed by T. & M. Croswel / for selves and J. Fellows & / E. Duyckinck, New York. / 1796 Line. Stauffer 2261.

Ruth. Over: Engraved for the American Edition of Brown's Family Bible. Under: Ruth / Chap. II. Ver. 5. / ... / Maverick Sculpt Line. Stauffer 2266.

PEALE, CHARLES WILLSON, 1741-1827:

A man of many activities and interests. He painted, modeled in wax, took part in the Revolution, went into politics, interested himself in natural history and founded a museum, and tried his hand at dentistry. In between times, he engraved a few good mezzotint plates.

Joseph Pilmore. The Reverend Joseph Pilmore, Rector Of The United Churches Of

Trinity, St Thomas And All Saints. / painted & Engraved by C. W. Peale 1787. Mezzotint. Stauffer 2425. Trimmed to oval, taking off portion of inscription in brackets.

Peale's most important engravings were similar oval portraits of Washington and Franklin.

TRENCHARD, JAMES:

Worked in Philadelphia, 1777 to 1793, when he went to England. "Engraver and seal-cutter" says Stauffer, and "the artistic member of the firm that established the 'Columbian Magazine.'"

† *Columb. Mag. / General Washington. / J. Trenchard scd Line. Stauffer 3277; Hart 839.*

† *Harvard College. Over: Columb. Mag. Under: View of the ancient Buildings belonging to Harvard-College, Cambridge, New England. Line. 3.4 x 5.12.*

† *Book plate: Bloomfield. ... Bloomfield / J. Trenchard Sculpt. Line.*

ROMANS, BERNARD, 1720?-1784:

Born in Holland; died at sea. Stauffer lists him as surveyor, engineer, botanist, explorer, engraver, draughtsman, soldier, and planner and constructor of fortifications. One thinks of the many-sidedness of the Italian Renaissance artists. The New York Mercury of 1775 referred to him as "the most skillful Draughtsman in all America," a statement interesting in its possible implication of a wide choice. He served a timely need by promptly issuing in 1775 a war map and a view of the Battle of Charlestown (Bunker Hill), which latter was re-engraved by Robert Aitken. He also went into authorship, as appears from "Notes on the Life and Works of Bernard Romans," by P. Lee Phillips (issued by Florida State Historical Society, 1924).

See also "Early Views," nos. 79, 92.

† *Map of the world, showing Longitude East and West from London. Under: Protracted by B. Romans Line. 6.6 x 17.4.*

From John Hawkesworth's "A new voyage round the world in 1768-71, performed by James Cook," vol. 1, New York, 1774.

THACKARA, JAMES, 1767-1848:

From Stauffer one gleans that he was apprenticed to James Trenchard, was in partnership with John Vallance in 1794, and with his own son William W., in 1832, that he published in 1814 "Thackara's Drawing Book, for the Amusement and Instruction of Young Ladies and Gentlemen," and was, for some time after 1826, keeper of the Pennsylvania Academy of Fine Arts.

Swedish merchant ship. Engrav'd & Published by J. Thackara & Son Philada / A Swedish merchant ship going about under close reefed topsails. Line. Stauffer-Fielding 1573.

THACKARA & VALLANCE:

See also "Early Views," no. 116.

For John Vallance, see Wall Case 11.

Benjamin Franklin. Engraved by Thackara & Vallance Philada 1794. / Benj. Franklin, L.L.D. Line. Stauffer 3146.

Carpenters Company of Philadelphia. J. Thackara fecit. Line. Stauffer 3149.

Heading to certificate of membership.

Wall Case 10

HAMLIN, WILLIAM, 1772-1869:

Hamlin, a maker of nautical instruments, shared with some other early American engravers the distinction of being self-taught and of having had to make his engraving tools himself. The results, as in his portrait of Washington, are sufficient proof of limited opportunities. But the interest of the contemporary document remains, and is strong.

† George Washington. *E. Savage pinxet—Wm Hamlin. Sculp. Providence. / George Washington Esqr / Obd Decbr 14th 1779, Æ 68.* Mezzotint. Stauffer 1239; Hart 231.

HOUSTON, H.:

An early stipple engraver in the United States, whom Stauffer traces from 1796 to 1798.

John Adams. *Drawn & Engrav'd by H. Houston. / His Excellency John Adams President / of the United States of America. / Respectfully Dedicated to the Lovers of their Country / and Firm Supporters of its Constitution / Published by D. Kennedy 228 Market St. Philada.* Stipple. Stauffer 1454.

HILL, SAMUEL:

Was working during 1789-1803.

See also "Early Views," Flat Case no. 2, item B.

† George Washington. *Engraved by S. Hill. / George Washington, / President of the United States of / America.* Line. Stauffer 1382; Hart 216.

Washington was naturally a popular subject, and many American engravers tried their hand at him. An exhibition such as the present one will naturally have a fair admixture of Washington portraits.

† Federal Edifice, New York. *Over: No. VI. Engraved for the Massachusetts Magazine, June 1789. Vol. I, Under: S. Hill Sculp^t / View of the Federal Edifice in New York.* Line. Stauffer 1403.

† Certificate. Massachusetts Mechanic Association. *This certifies, That / [Mr. Charles Wells] of [Boston] / [Bricklayer] was admitted a Member of the / Massachusetts Mechanic Association; [18 March 1818] / Instituted March 15, 1795 / In Testimony whereof the Seal of the / Association is affixed. / [Benjn. Russell] Presid^t / Attest, [David Francis] Sec^{ry}. / [John Cotton] Vice Presid^t. / Saml. Hill Sc. Line. 8.12 x 10.3.*

Material in brackets is added on the certificate in pen-and-ink.

DUNLAP, WILLIAM, 1766-1839:

Painter, dramatist, theatrical manager, and author of various books, including "History of the...Arts of Design in the United States" (New York, 1834). This book, the first on the subject, was written at a quite early period in our artistic development by one whose lifetime covered much of the pioneer period. Itself a pioneer effort, of great documentary value, it has flashes of personality, prejudice and adverse comment that add a quite particular fillip to the recital of biographical and historical data.

Mr. Wignell. *Over: Darby's Return / page 13 after the 9th line from the top read. / There, Lads and little Lasses sweet as honey, / Marry for Love, and never think of money:*

Below: *Wm Dunlap del et fecit / Mr Wignell in the Character of Darby. / There, Father Luke! one sheep's as good as two. / Nor need I count my turkey's when I woo.—* Dry-point. Stauffer 550.

This is probably the frontispiece for a "dramatic trifle" which Dunlap says he engraved in Peter R. Maverick's shop about 1787.

TISDALE, ELKANAH:

Born about 1771; was living in 1834.

"A better designer than engraver," says Stauffer, who informs us that he designed and engraved plates for S. F. Goodrich in Hartford, Conn., in which city he was apparently located during the first quarter of the nineteenth century.

See also "Early Views," no. 78.

† William Penn. *Tisdale sc^t / Willm Penn.* Line. Stauffer 3255.

† George Washington. *Tisdale Sc. / Genl Washington. / Engrav'd for C. Smith N-York.* Line. Stauffer 3257; Hart 248.

Under the portrait is a depiction of Washington taking command of the American forces at Cambridge, July 3, 1776—an early historical print (1797).

† The Yankee Chase. *Over: P. 44 Under: Tisdale fecit. / The Yanky Chace.* Line. Stauffer 3266.

One of the illustrations to Trumbull's "McFingal" (1795).

REED, ABNER, 1771-1866:

Worked in New York and Hartford. A stipple engraver of portraits who is said to have taught John Cheney and other engravers. When Stauffer wrote that Reed was "one of the earliest bank-note engravers in this country," he was speaking, of course, of engravers on copper and steel who developed the engraving of notes in the nineteenth century, not of the earlier engravers on wood or type metal, such as Sparrow (see Wall Case 3).

Jonathan Edwards. *Drawn & Engraved by A. Reed, from an Original Portrait by Moulthrop. / Rev. Jonathan Edwards, D.D. / President of Union College.* Stipple. Stauffer 2650.

Wall Case 11

ALLARDICE, SAMUEL, died 1798:

The name of this artist is spelled Allardice in Dunlap (the new three volume edition), and on all the prints here shown. It appears as Allerdice in Stauffer, Stauffer-Fielding, and in Thieme-Becker.

"The firm of Scot and Allerdice made a large number of the plates for Dobson's edition of Rees' Encyclopedia, Philadelphia, 1794-1803."—Stauffer.

George I. *George 1st / S. Allardice sc^t / R. Campbell & Co's Edition of the History of England.* Line. Stauffer 42.

† Book plate: Library Company of Baltimore. *The / Library / Company of / Baltimore. / S. Allardice Phi.*

FIELD, ROBERT:

Born in England, came to New York in 1793, later went to Halifax, and died in Jamaica, 1819.

"While in the United States," says Stauffer, "he engraved in stipple, and in a pleasing manner...but he was chiefly occupied in painting miniatures."

† Thomas Jefferson. *G. Stuart, Pinxit / R. Field, Sculp^{sit}. / Thomas Jefferson. / Bos-*

ton, Published by Robert Field, March 14th 1807. Stipple. Stauffer 1001. Inscription trimmed off.

SCOLES, JOHN:

"Located in New York, 1793-1844... He engraved many of the views appearing in the 'New York Magazine' in 1793-96. At times Scoles united book-selling with engraving, according to the directories." — Stauffer.

† Rowland Hill. *Scoles sculp.* / *Rev'd R. Hill, A.M.* Stipple. Stauffer 2785.

† George Washington. *I. Scoles, del et sculp.* / *George Washington, / President of the United States of America. / Publish'd by Smith, Reed and Wayland.* Line. Stauffer 2809; Hart 233.

George Washington and John Adams. *The Portraits of / George Washington & John Adams. / Scoles sculp.* Line. Stauffer 2813.

"Profiles of Washington and Adams in the outlining of an apple-tree." — Stauffer.

John Wesley. *Scoles sculp.* / *Yours most affectionately / J. Wesley* [two lines in facsimile of autograph]. Stipple. Stauffer 2815.

† St. Paul's Church, N. Y. *I. Anderson del.* — *Scoles sculp.* / *A View of St. Paul's Church, New York.* Line. Stauffer 2848.

From "New York Magazine," Oct., 1795. A facsimile of this engraving was issued by the Society of Iconophiles.

† Frontispiece. Minerva and two females. *Engraved by I. Scoles / Frontispiece.* Line. Stauffer-Fielding 1335.

Plates such as "Ohiophyle Falls" (1796) by Scoles, or "The Cascade," by Tiebout, have a certain interest as early engravings of natural scenery.

VALLANCE, JOHN:

Died 1823, "in the 53rd year of his age."

Vallance did numerous encyclopedia plates, which activity he shared with many other American engravers in the early years of the nineteenth century.

See also "Early Views," no. 116.

For Thackara & Vallance see Wall Case 9.

Hugh Blair. *J. Vallance Sc.* / *Hugh Blair, D.D.* / *Published by Hickman & Hazzard* Stipple. Stauffer 3339.

"The best example of his work seen; it is a good engraving." — Stauffer.

Wall Case 12

SAVAGE, EDWARD, 1761-1817:

Stauffer notes that Savage was not only a portrait painter and engraver in stipple and mezzotint, but also that "in 1795 he exhibited the first panorama ever seen in" Philadelphia. He also published prints, among them "Eruption of Mount Etna" and "Muscipula," after Reynolds. The first is one of the rare early landscape pieces in American engraving — doubly rare in the specialty of mezzotint — the second is an early example of reproductive engraving in this country.

† George Washington. *Painted & Engraved by E. Savage. / George Washington, Esq' / President of the United States of America. / From the Original Picture Painted in 1790 for the / Philosophical Chamber, at the University of Cambridge, / In Massachusetts. /*

Publish'd Feby 7, 1792 by E. Savage, No 29 Charles Street, Midd^x Hospital Stipple. Stauffer 2753, first state. All but first two lines of inscription trimmed off.

See also Savage's portrait of Washington, engraved by Rollinson, in Wall Case 19; engraved by Tanner, in case 22.

George Washington. *Painted & Engrav'd by E. Savage. / The Washington Family. / George Washington his Lady, and her two Grandchildren by the name of Custis.* [Title also in French.] / ... *Philadelphia. Publish'd March 10th 1798. by E. Savage & Rob^t Wilkinson No 58 Cornhill London.* Stipple. Stauffer 2754; Hart 235.

Declaration of Independence. [No inscription.] Unfinished engraver's proof of engraving after the painting begun by R. E. Pine and finished by Savage. Mixed. Stauffer 2759. Late impression.

As to the painting, see Charles Henry Hart's "The Congress voting Independence," in the "Pennsylvania Magazine of History and Biography," v. 29, Jan., 1905. The article is accompanied by a half-tone reproduction of the painting, owned by the Historical Society of Pennsylvania, after having hung in the old Boston Museum until 1892.

For information regarding the engraving see C. H. Hart's "Edward Savage, painter and engraver and his unfinished copper-plate of 'The Congress voting Independence,'" in Proceedings of the Massachusetts Historical Society, Jan., 1905. In this same publication Hart disposes of the story that Edwin engraved the plates bearing Savage's name. (See note under Edwin, Wall Case 15.)

The original copper-plate of this engraving was presented to the Massachusetts Historical Society in 1859, at which time some impressions were printed from it.

Wall Case 13

SAVAGE, EDWARD, 1761-1817:

† George Washington. *E. Savage pinx. et sculp. / George Washington Esq' / President of the United States of America. / From the Original Portrait Painted at the request of the Corporation of the University of Cambridge in Massachusetts. / Published June 25, 1793, by E. Savage. No 54. Newman Street.* Mezzotint. Stauffer 2752; Hart 228.

Lent by Charles W. McAlpin, Esq.

SEYMOUR, JOSEPH H.:

"Seymour was in the employ of Isaiah Thomas, at Worcester, Mass., as early as 1791. The Bible published by Thomas in that year contains thirty-two plates by Seymour...and in the printer's advertisement Thomas writes: 'These plates were engraved... in this town in 1791...and the Editor doubts not but a proper allowance will be made for work engraved by an Artist who obtained his knowledge in this country, compared with that done by European Engravers who have settled in the United States'... From 1803 until 1822 the directories of Philadelphia locate him in that city, where he did much work for the encyclopedia published by S. F. Bradford." — Stauffer.

† John Hancock. *Seymour delin. sculp. / His Excellency John Hancock Esq' / late Governor and Commander in Chief / of the / Commonwealth of Massachusetts.* 1794. Line. Stauffer 2871.

"His one ambitious portrait plate...published in January, 1794, at the office of the 'Worcester Gazette', and sold for '7 s. 6 d. each copy.'" — Stauffer.

SEYMOUR, SAMUEL:

"An engraver of portraits, etc., located in Philadelphia in 1797-1822. In 1823, as a draftsman, he accompanied Major Stephen H. Long on his exploring expedition into the Yellowstone region, and nothing later is known of him." — Stauffer.

See also "Early Views," nos. 119, 121, 175.

† Oliver Goldsmith. *Davies & Morgan's Edition Of Select British Classics. / S. Seymour Sc. / Dr Goldsmith. Stipple. Stauffer 2874.* Inscription above trimmed off.

† George Washington. *S. Seymour Fecit. / In Memory of Genl George Washington and his Lady / Philada Jan. 1. 1804. Published by J. Savage according to Law. Stipple. In color. Stauffer 2878; Hart 246. Trimmed close; first line of inscription missing.*

† The Fandango. *S. Seymour sc. / The Fandango. Line. Stauffer 2892.*

"From Pinkerton's 'Voyages,' Philadelphia, 1810-12." — Stauffer.

Book illustration forms an interesting specialty in these early engravings. Much of it consisted of re- engravings of British designs.

Wall Case 14

SAINT MÉMIN, CHARLES BALTHASAR JULIEN
FÉVRET DE, 1770-1852:

Born in France; came to Canada 1793, and soon after to New York; returned to France, 1810; returned to the United States, 1812; returned again to France 1814; director of the museum in his native city of Dijon from 1817 until his death.

"He introduced here the engraving of portraits by means of the 'physionotrace' invented by Edme Queneday, of Paris... With it he made on a tinted paper a profile a little less than life size. With this as a guide he used a pantograph to still further reduce the profile, so that it would go inside a circle of about two inches diameter, faintly scratching the reduced drawing directly on the copperplate. This copper was now etched and finished in aquatint, with some assistance with the roulette... For the original crayon... for the plate, and twelve impressions from the plate, St. Mémin charged \$33." — Stauffer.

See also "Early Views," no. 104, 105, 151, 181.

† Thomas Jefferson. *St. Mn. ft. E. Dexter, The St.-Mémin Collection...* New York, 1862, no. 10.

Davis Old. *Drawn & engrd by St. Memin Philada. Dexter 164.*

Simon Chaudron. *Drawn & engrd. by St. Memin Philada. "Simon Chaudron horloger / grivoisie Philadelphie" in ink. Dexter 235.*

Dr. J. A. Monges. *Drawn & engrd. by St. Memin. Philada. "médecin" in ink. Dexter 238.*

Loup. *Drawn & engrd. by St. Memin. "Loup négociant. / Grivoisie Philadelphie" in ink. Dexter 264.*

The preceding five portraits are all executed in the mixed process (aquatint, etc.) described above, and are each in a circle of 2.4 inches diameter.

An amusing side-light on the word "grivoisie," written on two of these prints, is furnished by the portrait of Fazi in the Library's St. Mémin collection, on which is written in ink, in the same hand, "Société de la Grivoisie." The tracing of the records of this band of convivial spirits — to judge by the name — we leave to others.

† Card of Peter Mourgeon. *Peter Mourgeon / Copperplate printer / from Paris / No 11 Fair Street / New York / St. Memin inv. et sc. Etching. Stauffer 2738.*

CALLENDER, BENJAMIN, 1773-1856:

Born in Boston, died in Northfield, Mass. Nephew of Joseph Callender. Noted in the "History of Northfield" as "merchant and engraver." All this from Stauffer, who adds that Callender engraved mainly maps and charts, which he produced as early as 1796 for Boston publishers.

Map. Boston, 1789? *A Correct Map of the / Georgia / Western Territory / Engraved for Morse's American Gazetteer. Callender Sc. Line. Stauffer 286.*

From Jedidiah Morse's "American Gazetteer," Boston, 1797.

Stauffer notes that Callender did maps also for the "Naval Gazetteer" (Boston, 1797) and Malham's "Naval Gazetteer."

The shifting theatre of war during the Revolution and the growth of the country offered various reasons for a demand for maps. Thus was added another opportunity for the engravers to turn an honest penny — and to add to our graphic materials for American history.

ANDERSON, ALEXANDER, 1775-1870:

Originally a copper-plate engraver, Anderson later turned to wood engraving, in which medium he was the first to produce noteworthy work in this country.

See also "Early Views," Flat Case 2, no. K.

† Ahab in Naboth's Vineyard. *Corbould del. — A. Anderson Sc. / Ahab in Naboth's Vineyard. / C. 21. V. 17. / I. Kings. Line. Stauffer-Fielding 35.*

The name of a British designer on this and other plates in this exhibition emphasizes a fact of frequent occurrence in American book illustration of the early nineteenth century.

Faustulus. Over: *Rome. Below: Burney del. / Faustulus bringing the Twins Romulus / & Remus to Acca Laurentia... Line.*

† Garden of Eden. *A Correct Map of the / Countries / surrounding the / Garden of Eden, / or / Paradise. / with / the Course of Noah's Ark during the Flood, &c. / A. Anderson Sculp. Line. 11.6 x 6.11.*

Book plate: Columbia College. *Columbia College Library New York [in circle]. / Anderson Sculp. Line.*

† Thomas Dilworth. *Thos Dilworth / School Master. / Anderson F. Wood engraving. 5.3 x 3.2.*

Frontispiece to "The Schoolmaster's Assistant, by Thomas Dilworth" (New York, 1793), the printed title of which is here shown with the frontispiece portrait.

Wall Case 15

CLARKE, THOMAS:

"Name... first appears in 1797, when he was engraving... for the 'American University Magazine' of Philadelphia... and for an edition of 'Telemachus' published by David Longworth, of New York. He was apparently in both cities in this year... Clarke was engraving in New York... as late as 1800; but Dunlap says that he went South about this time, became deranged, and then committed suicide." — Stauffer.

† George Washington. *T. Clarke Sculp 1801 Boston. / Sacred to the Memory of the Illustrious G. Washington.* Stipple. Stauffer 408, first state; Hart 279.

TRENCHARD, E. C.:

Stauffer found little definite about Trenchard, except that he engraved a plate issued in 1798, which is evidently the one here shown. But Stauffer-Fielding lists three others, two from "The World Displayed" (1795-96), and a bill-head, 1802.

† Count Benjamin Rumford. *Drawn & Engraved by E. C. Trenchard / Benjamin Count of Rumford. / Published by D. West Boston.* Stipple. Stauffer 3273.

"Frontispiece to 'Essays, etc.' by Benjamin Count de Rumford. Boston, March, 1798."—Stauffer.

GRIDLEY, ENOCH G.:

Engraver in stipple and line, in business in New York, 1803-05; later, worked for Philadelphia publishers. So Stauffer, who found dates on Gridley's plates as late as 1818.

† George Washington. *Sacred to the Memory of the / truly Illustrious / George Washington, Renowned in / War, Great in the Senate, and / possessed of every Qualification / to render him worthy the title of / a Great and Good Man. / Born Feb. 22. 1732. Ob. Dec. 14. 1799. / Painted by John Coles jun.—Eng^d by E. G. Gridley.* Mixed. In color. Stauffer 1184, first state; Hart 221.

EDWIN, DAVID, 1776-1841:

Born in England, died in Philadelphia. Apprenticed to C. Josi, the Dutch engraver then in England, he went with him to Holland in 1796, and next year shipped as a sailor to Philadelphia. There he was employed by T. B. Freeman, the book publisher, then for some time by Edward Savage. This last business relation recalls the story, started by Dunlap, that Edwin engraved the plates bearing Savage's name. C. H. Hart, in his "Edward Savage, Painter and Engraver" (Boston, 1905) proves, by the dates on Savage's prints, that this is impossible. Hart calls Edwin "the American Bartolozzi, in method, though vastly superior in manner." And elsewhere, "a great artist in his branch." As Stauffer put it, he "became the most popular and prolific engraver of portraits in the United States." In 1830 waning health and eyesight forced him to abandon engraving. He became clerk in T. B. Freeman's auction rooms, then assistant treasurer at the Chestnut St. Theatre, and later opened a small grocery store. "In 1835," the story ends, "he was made treasurer of the newly organised Artists' Fund Society of Philadelphia; and having fallen heir to a small legacy about the same time, he was enabled to pass his remaining years in comfort."

Thomas McKean. *Thomas McKean, / Governor of the / Commonwealth of Pennsylvania / Vice President of the State Society of Cincinnati &c. / Engraved by David Edwin from the Original Picture by Gilbert Stuart in the Possession of J. B. McKean Esq. / Entered According to Act of Congress, the 14 day of Jan^y 1803. by Gilbert Stuart, and David Edwin, of the State of Pennsylvania.* / Stipple. Mantle Fielding, Catalogue of engraved work of David Edwin, Philadelphia, 1905, no. 122.

† David Rittenhouse. *C. W. Peale pinx 1772. —D. Edwin Sculp. / David Rittenhouse. / Ann. Ætat. 40. / From an original Picture in*

the possession of Mrs Sergeant. / Stipple. Fielding-Edwin 166. Last line trimmed off.

† Edward Shippen. *G. Stuart Pinx.—D. Edwin sculp. / Edward Shippen, LL.D. / Chief Justice of Pennsylvania. / Æt. 74. / Stipple. Fielding-Edwin 179.*

Gilbert Charles Stuart. *Engraved by D. Edwin from the original Picture by John Neagle. / Gilbert Stuart / Ætat 72 / Published by Geo. W. Bleecker New York. / Neale, Printer—Proof. / Stipple. Fielding-Edwin 188b.*

George Washington. *R. Peale Pinx*—Printed in Colour's by H. Charles.—D. Edwin Sculp^t / General George Washington. / Published by H. S. Tanner, Philadelphia. / Stipple. Fielding-Edwin 207b.*

The emphasis on the name of the man who printed this in colors was justified by the infrequency of such polychromatic excursions in this country at that time.

Wall Case 16

DOOLITTLE, AMOS, 1754-1832:

He engraved four drawings made by Ralph Earle of the affair at Lexington and Concord (see "Early Views," nos. 76, 77). Artist and engraver were pathetically helpless, but the four prints speak with a rough eloquence. Not only were those pre-camera days, but talent was rare, and pictorial records of doings that stirred the people had to be produced with the limited means at command. And so these old engravings are treasured, as are others of the time. These four Doolittle prints were copied in our own day, on copper, by Sidney L. Smith.

Doolittle really did improve after his early effort.

See also "Early Views," nos. 76, 77, 107.

Alexander I of Russia. *Published by Shelton & Kensett—A. Doolittle sc / Alexander I. / Emperor of all the Russias.* Stipple. Stauffer 510.

Jonathan Edwards. *Jonathan Edwards / President. / Engraved by Amos Doolittle, N Haven Line.* Stauffer 513.

This portrait appeared in Edwards's "History of Redemption" (1793) and in "The Millenium" (1794).

George Washington. *A. Doolittle Sculp / Gen. George Washington, / Commander in chief of the / Armies of the United States. / Born Feb; 11th 1732 O. S. / Died December 14th 1799.* Etching. Stauffer 519; Hart 145.

George Washington. *Connecticut Magazine. / A. Doolittle Sc: / George Washington.* Stipple. Stauffer 520, second state; Hart 507.

In this state the plate is reworked and relettered; Published by Shelton & Kensett—A. Doolittle Sc / George Washington. / The Saviour of his Country

Flight into Egypt. Over: *Engraved for the American Edition of Brown's Family Bible. Under: The Flight into Egypt. / Mathew Ch II Ve 14. / (two lines) / Doolittle Sculp. N. H.* Stauffer-Fielding 384, second state.

† Thomas Jefferson. In circular border containing inscription. *T. Jefferson President of the United States—Supporter of Liberty—True Republican & Friend of the Rights of man.* Line. Trimmed close. 9.4 x 9.4.

WOOLLEY, WILLIAM:

Stauffer records only two plates by this mezzotint engraver, the portraits of George and Mrs. Washington, published about 1800.

Martha Washington. *Woolley Pinxit—et Sculptit. / Mrs. Martha Washington. Mezzotint. 11.10 x 9.15.*

GRAHAM, GEORGE:

A "clever engraver in mezzotint and in stipple," says Stauffer, who could learn about him only that he was apparently located in Philadelphia in 1797, worked for New York publishers in 1804, designed and apparently engraved a frontispiece for the Society of the Cincinnati (Boston, 1812), and was once more in Philadelphia in 1813.

His most important work is the portrait of Samuel Adams.

Alexander Hamilton. *Camillus / Painted by Walter Robertson, Engraved by George Graham for James Rivington New-York. 1796. Stipple. Stauffer 1163, first state. Date missing.*

Deborah Sampson. *Graham E / Deborah Sampson. / Published by H. Mann, 1797. Stipple. Stauffer 1168.*

From the "Female Review," Dedham, Mass., 1797. In the Library's copy of that publication, the impression of this portrait has, at the left, opposite the engraver's name, an illegibly scratched name, presumably that of the designer, beginning with B.

Wall Case 17

BIRCH, WILLIAM, 1755-1834:

Born in England, where he became an enamel painter, engraver and print publisher. In 1794 he came to Philadelphia, where he continued his various activities, painting landscapes in water colors and miniatures in enamel. "Among the latter"—Stauffer again—"were several portraits of Washington done after the Stuart head." And further, his "earlier engraved work was executed in stipple and was much more finished than that published in this country."

See also "Early Views," nos. 56, 58, 119, 175, and Flat Case 2, no. E.

† Arch Street Ferry. *Drawn, Engraved & Published by W. Birch & Son.—Sold R. Campbell & Co No 30 Chesnut Street Philada 1800. / Arch Street Ferry, Philadelphia. Line. Stauffer 161, second state. Restrike, with inscription changed to: Drawn, Engraved & Published by W. Birch Springland near Bristol Pennsylvania 1800*

Birch's name is best known in this country through his series of Philadelphia views and the "Country Seats" (see three following items). The Philadelphia series was issued 1799-1800, "drawn, engraved and published by W. Birch and Son." The "son" was Thomas Birch, who later became noted as a landscape and marine painter.

Title Page. Over: *The / Country Seats of the United States of North America, / with some Scenes connected with them. / Under: 16 / The Capitol at Washington. / Designed and Published by W. Birch Enamel Painter Springland near Bristol. Pennsylv^a 1808. Etching. Stauffer 190.*

In the impression here shown the number 16 does not appear.

This is the title for the series which includes the two following items.

Landsdown, Pennsylvania. *Landsdown the Seat of the late Wm Bingham Esq Pennsylv^a. / Built by John Penn, Governor of Penn^a 1763 to 1776. / Drawn Engraved & Published by W. Birch, Springland near Bristol Pennsylv^a. Etching. In color. Stauffer 200. Without second line of inscription.*

Mount Vernon, Virginia. *Mount Vernon, Virginia, the Seat of the late Genl G. Washington. / Drawn. Engraved & Published by W. Birch Springland near Bristol, Pennsylv^a Etching. Stauffer 204.*

AKIN, JAMES, 1773?-1846:

Stauffer notes that the Philadelphia directory gives his occupation, in various years, as "engraver, designer, druggist, eating-house keeper and draftsman for patents. He drew caricatures upon stone for the lithographers, engraved book-plates, and published prints..." Another example of the adaptability of the American!

John J. Currier's "History of Newburyport, Mass.," has various references to Akin. In v. 1 (1906), p. 481, his frontispiece to a Newburyport collection of sacred music is spoken of, and his engraving of a Bible design ("Unto Thee will I sing") is reproduced. In v. 2 (1909) it is stated that he engraved a medal for the Merrimack Humane Society, as well as the orphan asylum certificate which bears the name of Mrs. Akin. A biographical sketch on p. 371-377 informs us that he was born in South Carolina, came to Newburyport in 1804, and was a clerk in the State Department in Philadelphia. His connection with Jacob Perkins is gone into in detail on p. 362-370.

Benjamin Franklin. *J. Akin Sc. Philada / Benjamin Franklin. / Published by Wm Duane, Philadelphia, 1809. Line. Stauffer 15; New York Public Library Franklin List 201.*

This engraving, which was copied on various United States postage stamps, was published in Franklin's "Works," v. 4, Philadelphia, 1809, as a frontispiece. It is after the bust made by Giuseppe Cerrachi in 1784.

Patrick Lyon. *Grav'd by J. Akin. / Patrick Lyon, who suffered Three months severe imprisonment on merely / a vague suspicion for the internal Robbery of the Bank / of Pennsylvania. Line. Stauffer 19.*

This is Lyon, the famous blacksmith, whose striking full-length portrait, at his forge, was painted by Neagle and engraved by T. Kelly.

† Book plate: Peter A. Browne. *Peter A. Browne. / Engrav'd by James Akin.*

AKIN, MRS.:

Supposed, says Stauffer, to have been the wife of James Akin.

† Orphans' Asylum Certificate, Newburyport. *Mrs Akin furnishes each member with a specimen / of her abilities in the Graphic Art, emblematic of the Institution. Mixed: Stauffer 30. On satin.*

"The only evidence of her work as an engraver," says Stauffer.

John J. Currier, in his "History of Newburyport, Mass., 1764-1909," v. 2, 1909, reproduces an impression of this certificate of the Newburyport Female Charitable Society, organized 1803, and says, p. 131, that it was "probably engraved by James Akin, who came to Newburyport in 1804."

HILL, JAMES:

"In 1803," says Stauffer, "James Hill engraved some crude Bible illustrations published in Charlestown, Mass."

† Unto thee will I sing. *Engraved by James Hill. / Unto thee will I sing with the harp. / O thou holy one of Israel. / Psalm LXXI, verse 22 / Charlestown: (Massachusetts) Published by S. Etheridge. / Line. 6.9 x 5.3.*

Wall Case 18

LAWSON, ALEXANDER, 1773-1846:

Born in Scotland, came to the United States in 1794, died in Philadelphia. Among his works were plates for Alexander Wilson's "Ornithology," which Lawson said he engraved chiefly "for the honor of his old country," making not over one dollar per day in the process.

William Penn. *William Penn / J. J. Bar-ralet Direxit. — Lawson Sculp. / Drawn from the Original Bust in the Logonian Library Philadelphia Novr 1797. Stipple. Stauffer 1683.*

Published in R. Prout's "History of Pennsylvania," v. 1, Philadelphia, 1797.

† George Washington. *Birch Del^t / Engraved by Lawson. Line. Stauffer 1690.*

Audrey and Touchstone. *Painted by C. R. Leslie — Engraved by Alex. Lawson / Audrey and Touchstone. / Published by Gray & Bowen / Duffee & Stevens Printers. Line. Stauffer-Fielding 915.*

The last two lines of inscription are not given in Stauffer-Fielding.

HAINES, WILLIAM:

Came to America in 1802; returned to England about 1809. We are told that he advertised his water color portraits "in a style entirely new in the United States." But he also engraved a number of portraits — "excellent engraver," Stauffer says.

† Choir of Angels. *W. Haines inv. & Sculp. / A Choir of Angels. / Stipple. 6.4 x 9.2.*

NEAGLE, JAMES:

Died June 24, 1822, "aged 53 years."

"His signed work," says Stauffer, "is very scarce."

Somerville. *Illustration. Somerville. / Me other joys invite / The Horn sonorous calls. / Engraved by J. Neagle Philad^a Line. Stauffer 2300.*

Swift. *Illustration. Kneeling woman and cupid. Swift. / While the blind loit'ring god is at his play / ... / Painted by H. Singleton — Engraved by J. Neagle Philad^a Line. Stauffer 2301.*

Alfred Moore. *Engraved by J. Neagle / Alfred Moore Line. Stauffer 2299.*

BOWES, JOSEPH:

"Living in Philadelphia as early as 1796," says Stauffer, who adds "his work was very poorly executed." He engraved magazine and book illustrations in both line and stipple.

Knights Templar Certificate. *Arch between two Corinthian columns, etc. Encampment No. 1 Philadelphia. J: Bowes Sculp^r Line. Stauffer 241.*

Wall Case 19

ROLLINSON, WILLIAM, 1772-1842:

Born in England; died in New York. Says Stauffer: "He came to the United States prior to 1789, as he is credited with having ornamented the silver buttons on the coat worn by Washington at his inauguration as President." According to Dunlap, F. S. Agate painted a portrait of Rollinson, and Mr. Stauffer owned a silhouette of the engraver.

The drawing by Rollinson for his folio portrait of Hamilton, Stauffer no. 2709, was, in 1920, in the possession of Mr. Joseph Sabin.

See also "Early Views," nos. 117, 192.

† Alexander Hamilton. *Camil-lus / Rollinson sculp^t Stipple. Stauffer 2710, second state. Gen^l Ha-milton in place of Camil-lus.*

James Lawrence. *Stuart pinx^t — Rollinson sc^t / James Lawrence Esq^r / Late of the United States Navy / Engrav'd for the Analectic Magazine / Entered according to Act of Congress Stipple. Stauffer 2713, first state.*

Published Aug., 1813.

† George Washington. *Savage Pinx^t — Rollinson sc^t / George Washington / President of the United States. Stipple and aquatint. Stauffer 2718, first state; Hart 217.*

Masonic Certificate, Louisiana Lodge, New Orleans. *Bror Rollinson fct N. York. Line. Stauffer 2727.*

The Angel. *Engrav'd for the American Edition of Brown's Family Bible. / The Angel / Presenting the Book. / Rollinson Scul. — N. York 1792. / [Three lines.] Line. Stauffer-Fielding 1300.*

A number of engravers were engaged on this early American Bible. Much of the result looks like the work of younger men having an early opportunity, or of older ones turning out "pot-boilers." The significance of it all lies in the fact of this early attempt to produce a copiously illustrated Bible.

Christian Library Title-Page. *The / Christian's / Pocket Library / by / John Stanford. M. A. / Rollinson Sculp^t / Vol. I. New York, / Printed for the Editor, by T. & J. Swords / 1796. / Line. Stauffer-Fielding 1281.*

† Book plate: Wm. T. McCoun. *Rollinson s. / Wm. T. McCoun / Line.*

† Card City Assembly N. Y. 1797. *City Assembly / The Honor of — / company is requested for the Season / James Farquhar — W. M. Seton. / Jacob Morton — Managers — J. R. Livingston / Aquila Giles — Will Armstrong. / 1797 / New York / W. Milns Scrip-sit — Rollinson Sculp^t. Line. 2.13 x 4.6.*

Prospectus, type-printed dated New-York, March 18, 1811, from 28 John-Street, and signed in pen-and-ink by Rollinson. *Sir / The desideratum that has been long wanted to prevent the counterfeiting / of Bank Notes, is some kind of work that is of itself simple in appearance... / yet impossible to be imitated in the common mode Of engraving : I take the liberty / of laying before you a specimen of work... / [3 lines] / ...I have pro-*

cured the assistance of Mr. William S. Leney of this city, to engrave / the Vignette... Mr. Leney is allowed to be the first artist in America, and is a gentleman of very respectable rank in life. The / other parts of the Note are engraved by myself... / [5 lines] / I... refer you to... / Robert Lenox Esq. and John Slidell Esq. ... / ...

Rollinson was one of the early men to exercise inventiveness in the field of bank note engraving, producing a machine for ruling waved lines, etc.

Wall Case 20

LENEY, WILLIAM SATCHWELL, 1769-1831:

Born in England; died in Canada. He was engraving in his native country before he came to the United States in 1805. Stauffer found that his New York account book "shows that he was paid \$100 to \$150 for engraving an octavo portrait, a very large price for that early period." About 1820 he removed to Longue Pointe near Montreal. A half-tone from a photograph of his house there forms part of the Stauffer Collection in this Library.

See also Rollinson's prospectus, Wall Case 19.

See also "Early Views," no. 152.

Robert Fulton. *Painted by B. West P. R. A. — Engraved By W. S. Leney A. C. S. A. / Published By Joseph Delaplaine Chesnut Street Philadelphia 1815. / Robert Fulton Esqr. Stipple. Stauffer 1755, second state.*

† Samuel Johnson of New York. *Leney sc't / Samuel Johnson, D. D. / First President of Columbia College. / For the Med. & Phil. Register. Stipple. Stauffer 1794.*

† Sir Richard Steele. *Painted by J. Richardson 1712. — Leney sc't / Steele Stipple. Stauffer 1857.*

† Thomas Tickell. *Sir Godfrey Kneller. del. — Leney sc. / Tickell / Published by W Durell. 1810. Stipple. Stauffer 1863.*

George Washington. *Drawn by J. Wood from Houdon's Bust — Engraved by Leney / Published by Joseph Delaplaine Chesnut St Philadelphia 1814. / Washington. Stipple. Stauffer 1866, first state; Hart 181.*

East River. *Printed by H. Charles — Leney fc't / On The East River. Line. Stauffer 1883.*

† Elgin Botanic Garden. *Reinagle del't — Leney sc't / View of the Botanic Garden of the State of New-York. / established in 1801. Line. Stauffer 1884.*

† New York Hospital. *John R. Murray delin. — Leney sc't / View of the New York Hospital. Line. Stauffer 1892.*

The examples of Leney's work here exhibited show that he served both the very great and very natural demand for portraits of Americans, and the apparently equally insistent call for pictures of the growing United States. Both city and country views came from the presses in large quantities in the first half of the nineteenth century. A remarkable record of this activity is offered in the exhibition of "Early Views" shown in the corridor.

† Finding of Moses. *Over: Designed & Engraved for Collins's Quarto Bible. Second Edition, / Under: L. Simonde del't. — W. S.*

Leney Sc't. / She saw the child — and she had compassion on him. / Exod. C II. V. 6. / New York. Published by Collins, Perkins & Co. 1807. Line. Stauffer-Fielding 974.

Above entry shows inscription as given by Stauffer-Fielding. In the impression here shown the lettering is Fourth edition instead of Second, Leney's name is replaced by W. S. Leney & P. Maverick sc., and the print is trimmed close, there being no publication line.

Title. *Poems / By / William Cowper / [2 lines] / Vol. II / vignette / Leney del. et sc't. / 2 lines / New York / ... / David Huntington / 1814 Line. 3.14 x 2.1.*

The title of v. 1, designed by G. Fairman, was engraved by Peter Maverick.

Wall Case 21

ECKSTEIN, JOHN:

"A portrait painter," says the ever helpful Stauffer, "a modeler in clay, and an engraver of portraits executed in a somewhat curious stipple manner. In... 'Poulson's Advertiser', Philadelphia, 1806, he is referred to as 'Formerly historical painter and statuary to the King of Prussia.'" In the Philadelphia directory he is described in various years as limner and statuary, engraver, and merchant. For an account of his activity in Prussia, see Thieme-Becker x: 331.

† Johann Friederich Schmidt. *J. Eckstein pinxt & sculpt / Johann Friederich Schmidt / Prediger der Deutschen Lutherischen Gemeinde in Philadelphia; / geb. den 9ten Januar 1746 in Deutschland; starb den 16ten May 1812. Stipple. Stauffer 685.*

† King Tammany. *Joh: Eckstein / The Indian Chief who, famed of yore, / Saw Europe's sons adventuring here, / Looked, sorrowing, to the crowded shore, / And sighing dropt a tear! / Prophecy of King Tammany Page 269. / Philad. Pub. by Lydia R. Bailey Stipple. Stauffer 689.*

An illustration to Freneau's "Poems," Philadelphia, 1809.

FAIRMAN, GIDEON, 1774-1827:

He was in business as an engraver in Albany and Philadelphia, becoming a member of the firm of Murray, Draper, Fairman & Co. He also designed for other engravers, among his works being titles for the *Analectic*, the *Port Folio*, and other publications. A prize offered in London for a means of preventing counterfeiting drew Fairman, Jacob Perkins and Asa Spencer to England in 1818. Fairman and Perkins formed a partnership with Charles Heath, the English engraver, and issued prints produced by the "Patent hardened steel process." After his return to Philadelphia Fairman was a partner of C. G. Childs in 1824, and two years later he was a member of Fairman, Draper, Underwood & Co.

The names of so many firms of bank-note engravers in the records of American graphic art throw an interesting light on competition and organization in the bank-note business. It is a record that includes not a few names well known not only on the annals of American engraving but of American painting. As is stated elsewhere in the present catalogue, various centres of organized production were eventually merged in the American Bank Note Co. A compressed account was furnished in Robert Noxon Toppin's "A Hundred Years of Bank Note Engraving in the United States," a paper read before the trustees of the American Bank Note Co. in 1896. The pamphlet also lists important inventions — transferring, die making, ruling machines, lathes, etc. — which increased the effectiveness of American bank note work. A long list of firm-names is given in "The Willcox Paper Mill (Ivy Mills), 1729-1866," by Joseph Willcox (Records

of the American Catholic Historical Society of Philadelphia, v. 8, 1897, p. 29-85) and in the same author's "Ivy Mills, 1729-1866, Willcox and Related Families" (Baltimore, 1911), p. 47-51.

† George Washington. *G. Stuart Pinxt.*—*G. Fairman Sculpt.* Line. Stauffer 995, second state; Hart 373a; outer border, with rays, added.

† Joseph Dennie Memorial. *Designed & Engd* by *G. Fairman* Line. Stauffer 996.

Title. *Analectic Magazine. The / Anallectic Magazine / Vol. 1. / . . . / Designed & Engd* by *G. Fairman / Philadelphia / Published* by *M. Thomas / No. 52 Chesnut St / 1813. /* Line. 6.10 x 3.14.

EGLMANN, CARL FRIEDERICH, 1782-1860:

This is the *C. F. Engelmann* noted by Stauffer. A biographical sketch of Charles Frederick Egelman, with a portrait, appears on p. 407-408 of Morton L. Montgomery's "History of Berks County in Pennsylvania" (Philadelphia, 1886). From this it appears that Egelmann was born in Germany May 12, 1782, came to the United States in 1802, and died Nov. 30, 1860. He was a coachmaker, organist, maker of astronomical calculations for almanachs, and a student of perpetual motion. As to his copper-plate work, the author tells us that he "executed a number of superior designs." The very charitable nature of that statement becomes clear on a look at the engravings here shown, which, by the way, bear the artist's name in the German form.

Further information is given in the Transactions of the Historical Society of Berks County, v. 3, 1910, p. 15-16, 95, where, also, the name is spelled with one n at the end. Here the year of Egelmann's arrival in America is placed at 1803; and we are told that he published the "Berks County Adler" (in German) until 1837, and that he served as an apprentice to a cabinet-maker. While there are still some discrepancies, the essential facts appear to be established. A further added fact is that in 1826 he "engraved and printed a plan of Reading according to the original plan, when the town was laid out in 1748. . . . A copy of it hangs in the office of our worthy president."

† Title. *Deutsche & Englische / Vorschriften / für die / Jugend / Aufgesetzt und gestochen / von / Carl Friederich Egelmann.* Line. 5 x 6.10.

Apparently an early contribution to the literature of penmanship.

† Certificate of birth and baptism. *Im Jahr Christi [1813] den [21 Oktober] um . . . Uhr / wurde [Margaretha] ehelich geboren, und den [16] ten / [November] von Pfarrer [Treisbach] getauft. Die El- / tern heissen [Jonas Hag] und [Catharina] geborne / [Mees] Die Taufzeugen waren [die lieben / Eltern] Der Geburtsort war [Jäckson T. Leb. C.] im / Staat [Pensylvanien] Nordamerika / . . . gezeichnet und gestochen von C. F. Egelmann.* Above, picture of baptism of Christ; below, Christ sending out His apostles, with text: *Gehet hin in alle Welt . . .* Line. 11.5 x 9.3.

Material in brackets is added in pen and ink.

GOODMAN, CHARLES, 1790?-1830:

Pupil of David Edwin, he went into partnership with his fellow apprentice Robert Piggot. In 1822 Goodman turned from engraving to the practice of law, and Piggot about the same time became a clergyman. And so Stauffer in his short sketch added two more examples to the record of American adaptability in the change of profession.

† John Wesley. *C. Goodman Sc. / Revd J. Wesley A. M. / Published* by *J. Pounder No. 134 North 4th Street.* Stipple. Stauffer-Fielding 521.

[Vignette] *C. Goodman Sc. / Grand National Lottery: / D. Gillespie, / Only Agent for the Managers, / No. 137 Broad Way / New York. / At his Lucky office / may be had, Tickets & Shares of the greatest / Variety.* To left: *Engd* by *J. Warr Jr. / Philadelphia.* To right: *For the United States / Directory.* Stipple. 6 x 3.8.

On the reverse of this appears the following:

Edward Quirk & Son / [Vignette: Absalom hanging from tree]. / O Absalom O Absalom my Son / Hadst thou but worn a Wig—Thou hadst not been undone! / Ornamental / Hair Manufacturers, / Wholesale & Retail / and / for Exportation / Importers of Perfumery. / N. 170 Broadway, / New York. Line. Size: 6.4 x 3.12.

BOYD, JOHN:

Listed in Philadelphia directory, 1811-19 and 1822-27.

James Fennell. *Wood Pinxt*—*Boyd Scd* / *Jas Fennell* Stipple. Stauffer 251.

† Fisher Ames. *Painted by Stuart*—*Published* by *Joseph Delaplaine S. W. Corner of Chesnut & Seventh Sts Philada* 1814—*Engraved* by *Boyd / Fisher Ames Esqr* Stipple. Stauffer 245, second state. Publication line changed to *Published* by *Joseph Delaplaine and Rogers & Esler, Printers* is added. In present impression, printers' names trimmed off.

GOBRECHT, CHRISTIAN, 1785-1844:

Stauffer gives an unusually long account of Gobrecht. He "was apprenticed to a clock-maker. . . . By working upon the metal clock-faces of the period he learned engraving and die-sinking. . . . In 1836 [he] was appointed draughtsman and die-sinker to the U. S. Mint in Philadelphia, and he designed and made the dies for the dollar of 1836. On Dec. 21, 1840, he succeeded William Kneass as chief engraver to the Mint and held this office until his death." Stauffer goes into much detail regarding Gobrecht's invention of a medal-ruling machine and Asa Spencer's counter-claims. Gobrecht's head of Czar Alexander (1817) appears to be the first engraving so made in this country from a medal. This idea of giving the effect of a bas-relief in engraving was followed also in Europe, for instance by Achille Collas.

Besides all his activities, Gobrecht found time to engrave some good portraits in stipple, including several of Washington.

David Rittenhouse. *C. W. Peale, Pinxt*—*C. Gobrecht, Sculpt* / *David Rittenhouse, L.L.D.F.R.S. / President of the American Philosophical Society* Stipple. Stauffer 1113.

Benjamin Franklin. *D. Martin Pinxt*—*C. Gobrecht, sculpt* / *Benjamin Franklin, L.L.D. F.R.S.* Stipple. Stauffer 1110. New York Public Library Franklin List 44.

Wall Case 22

TANNER, BENJAMIN, 1775-1848:

Tanner was engraving in New York in 1792-1805; removed to Philadelphia, where in 1811 he went into partnership with his brother Henry S. for engraving and map publishing. During 1816-24 he was a mem-

ber of Tanner, Vallance, Kearny & Co. Stauffer looked up Tanner's advertisements, and records the prices at which some of his prints were published. "Perry's Victory" (intended as a companion piece to his "Capture of the Macedonian" and Tiebout's "Guerrière"), for instance, sold for \$5; the "Surrender of Cornwallis" (1824), after a drawing by Renault, for \$12.

See also "Early Views," no. 194.

Benjamin Franklin. *Painted*, by C. N. Cochin. 1777.—*Engraved*, by B. Tanner. / *Benjamin Franklin*. / *Born at Boston, January 17th 1706. Died at Philadelphia, April 17th 1790.* / *Published by B. Tanner, No 74 South Eighth Street; Philadelphia; 1822.* Stipple. Stauffer 3087; New York Public Library Franklin list 67. Last line trimmed off.

† Marquis Lafayette. *Lafayette* [fac-sim. signature.] / *Engraved by B. Tanner, from a Lithographic Print, Published in Paris in 1818.* / *Published March 27th 1824, by B. Tanner No 74 South Eighth Street, Philadelphia.* Line. Stauffer 3095.

† George Washington. *Engraved for the Washingtoniana.* / *Savage, pinx.—Tanner, sc.* / *G. Washington.* Stipple. Stauffer 3105, third state, First line erased; Hart 218b.

CHARLES, WILLIAM:

From statements by Lossing and Dr. Anderson, Stauffer gleaned a few sparse notes about this engraver and etcher. It is stated that his caricaturing of Edinburgh dignitaries forced him to leave that city. In New York, from about 1801 on, and in Philadelphia after 1816, he was occupied as engraver, bookseller, and stationer. Various kinds of jobs came to him in the course of the day's work. He did plates for Rees' Cyclopaedia, as did so many of our early nineteenth century engravers. (See the soft-ground etching shown in this Wall Case.) He published, among other books, "The Tour of Dr. Syntax," with colored aquatints by himself after Rowlandson. But he is perhaps best known by his series of caricatures, mainly having to do with the War of 1812, two of which are shown here.

John Bull as Ship-Baker. *Philad^a Pub^d and sold wholesale by W^m Charles.—Enter'd according to act of Congress—Charles del et sculp* / *John Bull making a new Batch of Ships to send to the Lakes Etching and aquatint.* Stauffer 315.

Evidently inspired by Gillray's similar print of Napoleon, Charles issued a number of caricatures during the War of 1812, marked by a certain rough humor.

His "John Bull and Perry" is a pictorial pun on the word "perry," the name for fresh pear juice, which is apt to produce digestive unpleasantness. In the picture, King George is having a dose of Perry.

† Hartford Convention. *W^m Charles, Sc.—/ The Hartford Convention or Leap no Leap Etching and aquatint.* In color. Stauffer 333.

For earlier examples of caricature in this country, see Floor Case E.

Drawing by Poussin. Over: *Drawing / Plate 9.* Under: *W^m Charles Fecit. / From an original Drawing by Gaspar Poussin in the Collection of Benjamin West Esq^r P. R. A. / Soft-ground etching.* 6.4 x 8.4.

From Rees' Cyclopaedia. Interesting as a product quite out of the usual caricature run of Charles's work, and as a sporadic example, in this country and at that period, of the use of soft-ground etching to reproduce drawings.

OTIS, BASS, 1784-1861:

First apprenticed to a scythe-maker, Otis later took up portrait painting. Besides his vocation he experimented in print making, doing some portraits in aquatint, as well as some reproductions, in the same medium, of paintings by Murillo and Burnet. He also tried his hand at lithography.

Philip Syng Physick. *B. O. / P. S. Physick M.D. P.S. Aquatint and roulette.* Stauffer 2381.

There are impressions with 28 in the upper right corner.

Landscape: house and trees at waterside. *Bass Otis Lithographic Lithograph.* Border of two lines. 3.6 x 4.12.

From the "Analectic Magazine," July, 1819. The accompanying text states that "the drawing was made on a stone from Munich, presented to the American Philosophical Society by Mr. Thomas Dobson of this city... But the art has been successfully tried on specimens of stone from Frankfort, Kentucky... Doe Run, Kentucky... Lancaster County... and on some pieces of white marble from White Marsh." According to the "National Intelligencer" of Jan. 8, 1808, Dr. S. L. Mitchill had a lithographic stone and ink in his possession at the time, although they were apparently not put to use then. At all events, the print here shown and the next one on the list, both from the S. P. Avery Collection, are the earliest known examples of lithography produced in the United States.

Landscape: house by roadside. *B. Otis Del. & Sc. / AD 1820.* Vignette. 3.6 x 5.12.

Neither this nor the preceding show any special understanding of the possibilities of the lithographic process. Their claim to notice lies in their priority.

BOWEN, ABEL, 1790-1850:

The plates here listed were engraved on copper, though Bowen was particularly identified with wood-engraving, publishing various books illustrated in that medium. He was associated with others in issuing the "American Magazine," a periodical "devoted to the encouragement of wood engraving in America." The intention was more noteworthy than the result.

John Berridge. *A. Bowen Sc. / Rev. John Berridge. A. M.* Stipple. Stauffer 211.

James Montgomery. *A. Bowen, Sc. / James Montgomery.* Stipple. Stauffer 215.

William Staughton. *Wood del.—A. Bowen Sc. / W^m Staughton, D.D. / President of Columbian College, / Washington D. C.* Stipple. Stauffer 217.

White Mountains. *J. Kidder del.—A. Bowen Sc. / View of the White Mountains from Shelburne.* Line. Stauffer 234.

Wall Case 23

BENNETT, WILLIAM JAMES, 1787?-1844:

Born in England, he came, in 1816, to New York, where he died in 1844. A clever landscape painter in water colors and a designer for engravers, he also aquatinted himself, as the prints here listed show. He became an Academician of the National Academy of Design, of which body he was curator for some years.

See also "Early Views," nos. 145, 146, 154, 155, 158, 159, 162-169, 171-173, 218, 220-222, 237.

† Weehawken. *View of Weehawken Bluff from the Hudson / (Looking up) / Designed & Engraved expressly for the New Mirror by W. J. Bennett.* Aquatint. Stauffer 150.

New York, Fulton St. Market. *Wm. J. Bennett Pinxt. et Sculpt.* / *Fulton St. & Market.* / *Henry I. Megarey New York Aquatint.* Stauffer 137; Stauffer-Fielding 143.

Niagara Falls. *Painted & Engd.* By *W. J. Bennett.* / *Niagara Falls.* / *To Thomas Dixon Esqr. this View of the British Fall taken from Goat Island, / is respectfully Inscribed by his Obedient Servt.* / *Henry I. Megarey.* Aquatint. In color. Stauffer 142, with *Printed by J. Neale.*

Aquatint at this time was much used in England in the illustration of books of travel. Its original function, the imitation of wash drawings in monochrome or color, usually with light outlines, is quite evident. In this country the best work in this medium was done in separate prints. Bennett and John Hill were especially noteworthy; others who tried the process were Bass Otis, Wm. Strickland, St. Mémín, J. Drayton, William Rollinson, Robert Havell, William Charles, — all represented in the present exhibition by aquatints, as well as Edward Savage, William Hamlin, J. R. Smith, Abner Reed, J. I. Pease, F. Shallus, and others.

Some of the artists named did portraits in aquatint, but such cases are few. Pure aquatint, with its flat tints — not mixed with other processes as in the St. Mémín heads — would certainly seem less fitted to portraiture than to the delineation of scenery or buildings, to which use it was put in the main.

Wall Case 24

HILL, JOHN, 1770-1850:

Born in London; came to New York in 1816. Worked in New York and Philadelphia, and died at West Nyack. After doing some small aquatints for magazines, he issued his series of larger plates. These were his "Drawing Book" (1821), after drawings by himself, the "Eric Canal series," and the two by which he is especially well known. The last two are the "Landscape Album" (1819, 1820), after paintings by Joshua Shaw, and the "Hudson River Portfolio" (1828), mainly after paintings by W. G. Wall.

See also "Early Views," nos. 161, 177, 178, 191, 199, 205, 210.

Hill Drawing Book. Title: *Drawing Book / of Landscape Scenery.* / *Studies from Nature / Executed by I. Hill / 1821 / Drawn and Engraved by I. Hill / Published by H. I. Megarey, New York, and I. Mill Charleston S. C.* Aquatint. In color. Stauffer 1328.

Hill was noteworthy among those who practiced aquatint in this country. The prints here listed illustrate the activity of engravers in providing the Americans with pictures of the natural beauties of their land and of its rising wealth as shown in city development.

Landscape Album. After paintings by J. Shaw. 1820. 11. *Passaic River, below the Falls.* Aquatint. Stauffer 1343.

The Library has an impression of the title of this series with 1820 clearly changed from 1819, and an impression with the original date 1819. The name of Moses Thomas appears on the 1819 title; that of Carey on the 1820 one.

In the Library's Bulletin for June, 1920 was published "John Hill and his Landscape Album," a page of notes on this "unrecorded variation."

Richmond, Virginia. *Drawn by C. Fraser.* / *Aquatinted by Hill / View of Richmond, Virginia* Aquatint. Stauffer 1352.

From the "Analectic Magazine," v. 9, 1817.

† York Springs, Pennsylvania. *Drawn by J. Shaw.* — *Engraved by J. Hill.* / *York Springs, Adams County, in Pennsylvania.* Aquatint. Stauffer 1355.

From the "Analectic Magazine," v. 13, May, 1819.

The Hudson from West Point. *Drawn by G. Catlin.* — *Engraved, Printed, and Coloured by J. Hill / To the Cadets, of West Point Military Academy this print is respectfully dedicated, / by their friend and Servant, Geo. Catlin.* / *Published May 15th. 1828.* by *G. Catlin N. York.* / ... Aquatint. In color. Stauffer-Fielding 603, second state.

HILL, JOHN WILLIAM, 1812-79:

Son of John Hill, the aquatinter. He was one of the American "Pre-Raphaelite" group of painters, but did some aquatinting, and also drew on the stone. His name is especially familiar through his drawings of views in New York and elsewhere, reproduced by various engravers.

J. W. Hill lived in West Nyack, where his son, John Henry, farmer and artist, carried on the family tradition of art into a third generation, while another son, George William, went into the entirely different field of mathematical astronomy. His eminence in that specialty is shown by the fact that his works were published by the Carnegie Institution.

See also "Early Views," nos. 129, 131, 133-135, 156, 160-162, 180, 183, 188, 213, 218, 226, 232.

Croton Aqueduct. *XVII / F. B. Tower — J. W. Hill.* / *Croton Aqueduct at Hastings.* Aquatint. Stauffer 1357.

Wall Case 25

EDDY, ISAAC, 1777-1847:

Charles Eddy, in "Genealogy of the Eddy Family" (Brooklyn, 1881), p. 46, says that Eddy was born in Weathersfield, Vt., went in 1826 to Troy, N. Y., and later to Waterford, N. Y., "was a portrait painter in early life," and died July 25, 1847.

Stauffer credits him with some "exceedingly crude line engravings" for the first Vermont edition (1812) of the Bible.

In the "History of Windsor County, Vermont, edited by Lewis Cass Aldrich and Frank R. Holmes" (Syracuse, 1891), on p. 708, appears this information: "Isaac Eddy, an inventor, erected a building where he experimented with perpetual motion. He afterwards converted it into a printing and copper-plate engraving establishment, publishing wall maps." This was in the town of Weathersfield.

Elhanan Winchester. *Erle pinxt* — *Eddy Sc.* / *Rev. Elhanan Winchester.* / *Boston.* / *Pub. by Benjn B. Mussy.* / 1831. / *Winslow V. Coles, Printer Boston.* / *Line.* Stauffer-Fielding 410.

KEARNY, FRANCIS:

According to the "History of St. Peter's Church in Perth Amboy," by Rev. W. N. Jones (about 1924), p. 352, he was born near Perth Amboy, July 23, 1785 and died Sept. 1, 1837. While working in Philadelphia, he was a member of the firm Pendleton, Kearny & Childs. Stauffer, quoting Westcott ("History of Philadelphia") says that he studied drawing with Archibald and Alexander Robertson, and engraving with Peter R. Maverick. That statement recalls the names of three men active in New York at the time in the practice and teaching of art. Kearny's work includes a number of small plates for annuals such as "The Talisman," "The Atlantic Souvenir," and "The Pearl." These had the heyday of their popularity in the Thirties and Forties, when they were issued by various publishers.

John Quincy Adams. *John Quincy Adams.* / Engraved, by F. Kearny, from a portrait by King; from Delaplaine's, National Gallery. / Published by B. O. Tyler. / Washington City. Stipple. Stauffer 1565.

"Published in 1824. 'Price One Dollar.'" — Stauffer.

BRIDPORT, HUGH:

Born in London, 1794 — Great Britain gave us a good number of our early engravers — came to Philadelphia, 1816, and worked there at least as late as 1837. He was a portrait and miniature painter, had a drawing school, executed some portraits in stipple, and drew portraits on stone for Philadelphia lithographers. Besides all this, Stauffer tells us that he was one of the instructors of the deaf-mute artist Albert Newsum.

Henry Conwell. *The Rt Rev. Henry Conwell D.D. / R. C. Bishop of Philadelphia.* / Engraved by H. Bridport from a Painting by J. Neagle 1826. Stipple. Stauffer 274.

GIMBREDE, THOMAS, 1781-1832:

Gimbred, brother-in-law of Crudhomme the engraver, was born in France and came to the United States in 1802 as a miniature painter. He did stipple portraits for New York publishers and for the "Port-Folio" and the "Analectic Magazine," and in 1819 became drawing master at the West Point Military Academy, where he remained until his death. His son, Joseph Napoleon (b. 1820), was also an engraver.

Edward G. Malbone. *Gimbred Sculpt* / Edward G. Malbone / Engraved for the *Analectic Magazine* Published by M. Thomas. Stipple. Stauffer 1063.

From the "Analectic Magazine" Sept., 1815.

Napoleon François Charles Joseph. *Isabey à Vienne / Mars 1815. / Napoléon François / Charles Joseph / Prince de Parme / Né le 20 Mars 1811. / Gravé par Gimbred N. Y.* Stipple. Stauffer 1072.

LONGACRE, JAMES BARTON, 1794-1869:

Longacre learned engraving from George Murray. "His earliest work," says Stauffer, "was done for S. F. Bradford's Encyclopedia, of 1803-18". A god-send those early encyclopedias must have been to young engravers, and older ones too, for that matter. Longacre, however, soon found his specialty in stipple portraits, many of them engraved after his own drawings. Notable among his larger portraits is his Jackson (1820), after Sully, in which he drew tones of sonorous richness from the stipple process, which in the hands of not a few engravers ran to anaemic grays or dull, heavy blacks. With James Herring he issued the "National Portrait Gallery" (1834-39), a noteworthy collection of portraits of Americans. For this work, says Stauffer, "Longacre set the standard of engraving so high, that after employing the best engravers in this country, he was compelled to induce others to come from Europe especially for this purpose."

In 1844 Longacre succeeded Gobrecht as engraver to the United States Mint.

Charles Carroll. *Charles Carroll Of Carrollton.* / Engraved by James B. Longacre from a Painting by Chester Harding Line. Stauffer 1953.

This is one of the cases where Longacre turned to line engraving; as a rule he worked in stipple.

It is to be noted that American portrait engraving of the first half of the nineteenth century not only gives us a pictorial record of American notables, but reproduces for us the work of American painters who portrayed their sitters with a certain quiet dignity and a noteworthy restraint in color.

De Witt Clinton. *DeWitt Clinton.* / Engraved by J. B. Longacre from a miniature by G. Catlin. / Painted at Albany Decem. 1824. Stipple. Stauffer 1961, second state, with Saml Maverick Print added.

Miss Lydia Kelly. *Miss Kelly.* / As *Beatrice.* / Engraved by J. B. Longacre from a Painting by J. Neagle. / Lopez & Wemyss' Edition. / Published by A. R. Poole Philadelphia 1826. / Printed by B. Rogers. Stipple. Stauffer 2029. Proof before letters.

Wall Case 26

KELLY, THOMAS:

Born in Ireland about 1795, came to the United States, was in Boston 1823, Philadelphia 1831-33, New York 1834-35. He died in the New York almshouse about 1841. At his best Kelly attained the delicacy of his J. R. Drake after Rodgers and the force of his Chapman after Neagle, the latter portrait here shown.

Fisher Ames. *Painted by Stuart.* — Engraved by T. Kelly. / Fisher Ames. / Published by Samuel Walker, Harlem Place, Washington Street Boston. Stipple. Stauffer 1593.

Nathaniel Chapman. *Engraved by T. Kelly, from the original picture painted by J. Neagle, for the Hall of the Medical Institute Philadelphia.* / N. Chapman, M. D. / Professor of the Institutes & Practice of Physic & Clinical Practice in the University of Pennsylvania. &c. &c. &c. / (Copyright, 1831.) Line. Stauffer 1599. Two last lines of inscription trimmed off.

Rufus King. *Engraved by T. Kelly from the Original Picture by Stuart.* / Rufus King. / Rufus King [fac-simile signature]. Line. Stauffer 1610.

NEAGLE, JOHN B., 1796?-1866:

Born in England; died in Philadelphia. He engraved portraits and book illustrations, and "in the latter part of his life was engaged almost entirely on bank-note work." So Stauffer.

Thomas C. James. *Painted by Wood.* — Engraved by Neagle. / Published by Joseph Delaplaine / Thomas C. James M.D. / Printed by Harrison & Porter. Line. Stauffer 2305, first state.

Mother and boy. *Westall R. A. del.* — Engraved by J. B. Neagle / Mother and Boy. / Published by T. T. Ash Philadelphia. Line. India paper. Stauffer-Fielding, p. 205.

Published in "The Pearl, or, Affection's Gift," Philadelphia, 1830.

"His small annual plates represent his best work." — Stauffer.

Title. *J. Neagle Sc. / The / Analectic Magazine / Vol. 13. / Published by M. Thomas, / Johnsons Head No. 52 Chesnut Street. / Philadelphia / 1819.* Line. 6.8 x 4.6.

It is noteworthy that the publishers of this magazine and of the "Port-Folio" went to the expense of having new title-pages engraved for successive volumes. Engraved titles, for books as well as magazines, were in vogue then.

HOOGLAND, WILLIAM :

The fragmentary information that Stauffer was able to gather includes these statements. About 1815 Hoogland was designing and engraving vignettes in New York; in 1826 he was with Abel Bowen in Boston, where John Cheney and Joseph Andrews were among his pupils; in 1841 he was again in New York. He "was one of the early American bank-note engravers." It may be added that besides his book illustrations and title-pages he did a number of portraits, one of the best being that of W. E. Channing. Apparently he also drew for lithographers in Boston.

† Alexander Hamilton. *Painted by Ames. — Engraved by Hoogland. / Alexander Hamilton. / Published by Samuel Walker (Hartem Place) Washington Street Boston.* Stipple. Stauffer 1423.

Title vignette. New York Visitor, 1841. *The / New-York / Visitor / Vol. 1 / and / Wm Hogland sc / Ladys Parlor Magazine. / J. W. Harrison Publisher 1841 / Line. 5 x 2.14.*

DRAYTON, J. :

"An engraver of landscape in aquatint, and an expert print colorist," who was working "at least as early as 1820," says Stauffer.

The word colorist, with its suggestion of Stevenson's "A penny plain and twopence coloured," recalls an activity for which a publishing house such as that of Ackermann in London had on hand a staff of experienced colorists. See Martin Hardie's "English Coloured Books," p. 89-91.

Bordentown, New Jersey. *Engrav'd & Colour'd by J. Drayton. / View near Bordentown, from the Gardens of the Count de Suwilliers.* Aquatint. In color. Stauffer 542.

St. Leonard Cottage. *Drawn by Miss C. Schetky — Engraved by J. Drayton. / The Cottage of St Leonards. / Muschat's Cairn, and the Ruins of St Anthony's Chapel.* Aquatint. Stauffer 549.

The Library has also an impression, in the Stauffer Collection, with *Pubd. by P. Price Jr. Philada. for the Casket.* added below.

Wall Case 27

STRICKLAND, WILLIAM, 1787-1854 :

Strickland studied architecture with B. H. Latrobe, but by 1809 he began to branch out into various activities. He practiced as an architect, designing various public buildings in Philadelphia; he was also the architect of the State House in Nashville, under which edifice his body lies in a crypt. He painted portraits, designed for engravers, and himself did aquatints. The rise of railway building led him to turn also to the practice of civil engineering, in which, Stauffer says, "he became as famous as he had deservedly been as an architect." One of his projects was a national monument commemorative of Washington.

† Merriwether Lewis. *St. Memin Pinxt. — Strickland Sculpt. / Merriwether Lewis Esqr. / Engraved for the Analectic Magazine and Naval Chronicle.* Aquatint. Stauffer 3050, first state.

The last line of inscription is not given in Stauffer. Published in the "Analectic Magazine," v. 7, 1816.

Aquatint has been rarely used for portraits. Bass Otis executed some heads in this medium (see Wall Case 22).

† Fort Niagara. *Strickland sc. / Fort Niagara taken from the British side of the River at Newark.* Aquatint. Stauffer 3056.

† The Peacock and L'Epervier. *T. Birch del. — W. Strickland sc. / Peacock & L'Epervier.* Aquatint. Stauffer 3060.

Water Gap, Pennsylvania. *T. Birch pinx. — Strickland sc. / View of the Water Gap and Columbia Glass works — River Delaware* Aquatint. Stauffer 3066.

Certain localities appear repeatedly in our pictorial records of the country's natural beauties. The Delaware Water Gap is noteworthy among these, and of course, above all others, Niagara Falls.

In the present case the exercise of the love of natural scenery, with an eye on the glass works, marks a delightful blend of interests.

CHILDS, CEPHAS G., 1793-1871 :

He learned engraving from Gideon Fairman, and became an able engraver in line and stipple, doing portraits, landscapes and city views. Business cards and the like were turned out by Childs & Carpenter in 1822. From 1818 to 1845 Childs is listed in the Philadelphia directory as "historical and landscape engraver." During 1831-35 he was associated with the painter Henry Inman, as Childs & Inman, their general engraving business being augmented by a lithographic department. This latter was placed in charge of P. S. Duval, who was brought from Europe. Inman himself made drawings on the stone, and Albert Newsam, the deaf-mute, was employed by the firm. Childs was also at one time associated in lithographic work with George Lehman. The name of Inman brings to mind the interest which artists took in lithography in those early days, while the mention of firms brings up the early history of lithographic printing and publishing in Philadelphia. That, however, is another story. To return to Childs. About 1845 he turned to newspaper work, becoming a commercial editor. As to his interest in militia matters, see the caricature by Clay, in this Wall Case.

Simon Bolivar. *Gravado por C. G. Childs / El Libertador Simon Bolivar. / Presidente de la Republica de Colombia. / Engraved From the original picture presented by Bolivar to Judge Prevost.* Stipple. Stauffer 341.

Bank of the United States. *Drawn by Geo. Strickland. — Engraved by C. G. Childs. / Bank of the United States. / Pub. by C. G. Childs Engraver Philadelphia 1828. / Copy Right secured.* Line. Stauffer 354.

† Book plate: Henry D. Gilpin. *Henry D. Gilpin.* Line.

CLAY, EDWARD W., 1792-1857 :

The record of Clay, as traced by Stauffer, shows that he was a midshipman, later was admitted to the bar in 1825, but was finally drawn to art. The day's work set him at various tasks: he engraved portraits in line, etched music titles and what not, drew for the engravers, and drew on the stone for H. R. Robinson (see "Early Views," no. 200) and Childs & Inman. He is particularly known through his caricatures, of which a specimen is shown in this Wall Case, and he contributed comic comment as late as the days of the slavery controversy in Buchanan's time. Later his eyes gave out and he became a court clerk in Delaware.

Baron Charles De Draais. *E. W. Clay Scul.* Stauffer 391. Line.

An early velocipede picture.

Nation's Bulwark. *Clay Copy Right Secured. Sketches of Character No 1 / Pub. for*

the Proprietors by R. H. Hobson. Chesnut St Philada 1829. / The Nation's Bulwark. / A well disciplined Militia. Etching. In color. Stauffer 393.

"Clay was a merciless caricaturist and some of his lampoons of his fellow-citizens are said to have caused him much personal inconvenience." Stauffer tells us also that in the present print "some of the faces are portraits, including one of C. G. Childs." Besides his varied and numerous business activities, Childs was much interested in volunteer military organizations in Philadelphia. The pictorial record of American militia organizations is an interesting reflection of popular taste in uniforms and trappings. As to this latter circumstance—or pomp and circumstance—see the article on "American military prints," in the "Print Connoisseur" for March, 1921.

Wall Case 28

CHENEY, JOHN, 1801-85:

John Cheney is particularly notable through his small portraits and other vignettes in books and annuals. From the inanity of some of the "keepsake" plates, his work stands out by delicacy, and even—as in *Guardian Angels*, after Reynolds—a certain richness. As his plates were in some cases used over and over again in various publications, one must be careful to see them in proofs or in early impressions, before the plates were worn. S. R. Koehler explains Cheney's abandonment of the graver thus: "The annuals were ruined by competition, and deteriorated in quality to such a degree that there was no longer any place in them for work of the excellence of John Cheney's and of his better fellow-engravers, all of whom, so far as they remained in the profession, turned their attention to bank-note work. John Cheney also engraved a few bank-note dies; but what little he did after 1845 was principally portrait work... After a few attempts... which manifestly show a decline in quality, the result, apparently, of weariness growing out of disappointment, he laid down the graver forever when he was but little more than fifty years of age." The Museum of Fine Arts, Boston, held an exhibition of the works of John Cheney and his brother, Seth Wells, in 1893.

Several of our earlier engravers were self-taught, working with home-made tools, plates and presses; for instance: Fairman, Smillie, Wm. Rollinson, Alexander Anderson, and J. I. Pease. It appears that John Cheney likewise began to engrave with no instruction other "than that offered by books and the examination of such prints as came under his notice," with tools made by himself and plates hammered from pieces of an old copper boiler.

† *Sibyl. from a Painting after Guido. — Engraved by J. Cheney. / Sibyl. / Published by Carter & Hendee, Boston. / McKinsie Printer Title & publication line trimmed off. Line. S. R. Koehler, Catalogue of the engraved... work of John and Seth Wells Cheney, Boston, 1891, no. 23, first state.*

From "The Token," 1830, opp. p. 31.

† *The Young Princess. Engraved by Cheney. / The Young Princess. / Published by Chas. Bowen. / Printed by R. Andrews. / Line. Koehler 36, first state.*

From "The Token," 1835, opp. p. 255.

Dorothea. (Bathing). Painted by J. G. Middleton. — Engraved by J. Cheney after Goodyear. / Bathing. / Printed by D. Stevens. Line. Koehler 42, second state.

From "The Literary Souvenir," 1838, opp. p. 145.

Title vignette (Head of young lady). The Gift. / an / Annual (vignette). / T. Sully J. Cheney. / Edited by Miss Leslie. / Philadelphia. / E. L. Carey and A. Hart. / J. &

W. W. Warr. / Printed by Butler & Long. (1840) Line. Koehler 53, second state.

"The Gift" was one of those annuals—"Token," "Keepsake," "Atlantic Souvenir," "Hyacinth," "Opal," "Moss Rose," "Lady's Cabinet Album,"—which came from the presses in such numbers during the period 1830-60. Besides much poor production, these annuals show also some very pleasing work in line engraving. Durand, Smillie, and other noted American engravers signed a number of these plates, among which those by Cheney stand out by pleasing refinement, dignity, and restraint. Some of our American plates traveled even to France—as witness the "Keepsake Americain."

Lady reading. M. J. De Franca. — J. Cheney. / Lady Reading / Printed by D. Stevens. / Line. Koehler 55, first state.

From "The Christian Keepsake," 1840, opp. p. 43.

Egeria. E. Malbone. — J. Cheney. / Egeria. / Printed by Butler & Long. / Line. Koehler 66, first state.

From "The Gift," 1843, opp. p. 102.

Beatrice. (Fair Inez.) D. Huntington. — J. Cheney. / Fair Inez. / Printed by Butler & Long. Line. Koehler 72, second state.

From Griswold, "The Poets and Poetry of England," 1845, opp. p. 337.

This, like other plates, was used for more than one publication, the title being changed.

Edward Everett. R. M. Staigg. — J. Cheney. / Edward Everett [fac-simile signature] / Boston. / Published by Charles C. Little & James Brown. Line. Koehler 95, third state.

From "The National Portrait Gallery," 1852.

Joseph Story. Joseph Story [fac-simile signature] / From a Crayon Drawing by W. W. Story. / Engraved by J. Cheney. Line. Koehler 96, second state.

From the "National Portrait Gallery."

Wall Case 29

DURAND, ASHER BROWN, 1796-1886:

Durand, son of a watch-maker—in whose shop he "acquired some knowledge of the elementary processes of engraving"—was apprenticed in 1812 to Peter Maverick, whose partner (Maverick & Durand) he became five years later. He became interested in bank-note engraving, and was a member of Durand, Perkins & Co., and A. B. & C. Durand, Wright & Co. "As an engraver," wrote Charles Henry Hart, "Durand was facile princeps among his countrymen."

About 1836 he exchanged the graver for the brush, painting portraits and landscapes, the latter with quite apparent love for his subject.

The Grolier Club held an exhibition of Durand's engraved work in 1895. It was a practically complete collection, with many added states. It included Durand's early apprentice work—shop cards, ball tickets, and the like—as well as his important plates of the "Signing of the Declaration of Independence," "Ariadne" and "Musidora." Subsequently this collection was presented to The New York Public Library, through Mr. S. P. Avery, Sr., by Durand's son John (John Durand, with W. J. Stillman, edited "The Crayon," the New York art magazine, in the Fifties.) Since then the collection has been increased, not only by added states, but by new titles, not listed in the Grolier Club catalogue.

See also Schoff's "Caius Marius," Wall Case 37, note.

For examples of Durand's work as a painter see engravings by James Smillie (Wall Case 34) and Alfred Jones (Wall Case 36).

Asher B. Durand. *Waldo & Jewett pinx. / A. B. Durand. / Inciso in America... 1820 dal suo amico Michele Pekenino...* Line. Grolier Club. Engraved work of Asher B. Durand, New York, 1895, no. 1.

This plate was used later by Pekenino as a portrait of Bolivar.

For C. L. Elliott's portrait of Durand, engraved by F. Halpin, see Wall Case 36.

† Cadwallader David Colden. *Painted by Waldo & Jewett.—Eng. by A. B. Durand. / Hon. Cadwallader D. Colden, Esq. / From the Original Picture in the possession of the Corporation.* Line. Grolier 24, second state.

As used in the "Memoir of the Celebration of the Completion of the New York Canals," 1825.

Stephen Decatur. *Painted by T. Sully, Eng. by A. B. Durand from a Copy by James Herring. / Stephen Decatur / Stephen Decatur [facsimile signature] / ... Copyright... 1835 by James Herring.* Line. Grolier 31. 1. Trial proof on India. 2. India proof before the name.

Engraved for the "National Portrait Gallery of Distinguished Americans."

Philip Hone. *Painted by Peale.—Eng. by A. B. Durand / The Honorable Philip Hone, / Mayor of the City of New York in 1826. / Line.* Grolier 50.

Engraved for "Memoir of the Celebration of the Completion of the New York Canals."

William Jay. *Branwhite del.—A. B. Durand sc. / Rev. William Jay. / Armstrong & Plaskitt Baltimore... / ... (Copyright), 1833 ... / ...* Line. Grolier 56. 1. Proof before any inscription. 2. As described.

Aaron Ogden. *Painted and Engraved by A. B. Durand / Aaron Ogden. / Aaron Ogden [facsimile signature] / (Copyright)... 1834 by James Herring...* Line. Grolier 78.

Engraved for the "National Portrait Gallery of Distinguished Americans." Original picture in New York Historical Society's collection.

Falls of the Sawkill. *Painted by W. J. Bennett. Engraved by A. B. Durand. / The Falls of the Sawkill / Published by Elam Bliss New York / Printed by Wade.* Line. Grolier 233. A later state, with ornamental border and with *Steel Plate. Engd. for The New York Mirror. Printed by Ilman & Pilbrow* instead of *Published, etc.*, as above.

The Rescue. *Edwd Corbould—Durand & Co / The Rescue. / Worts Print. / Line.* 5.14 x 4.7. Not in Grolier.

Wall Case 30

DURAND, ASHER BROWN, 1796–1886:

Old Pat. *Painted by S. L. Waldo.—Engd by A. B. Durand.* "Old Pat" in pencil. Line. Grolier 144.

"This was the first plate engraved by Durand direct from a painting. The original is called 'A Beggar with a Bone', and is in the Boston Athenaeum." — *Grolier Club Catalogue.*

† Apollo Belvidere. *Durand sc. / ΑΠΟΛΛΩΝ* Line. Grolier 165.

Engraved for "Address before the American Academy of Fine Arts, by Robert Ray, New York, Nov. 17th, 1825."

Specimen Sheet. *Specimen of Bank Note Engraving / By A. B. & C. Durand, Wright & Co / New York July 1827* Line. Grolier 178.

The bank-note business at one time drew many artists into its service—Durand, Smillie, Casilear, Danforth, Balch, and various others. The Library's Print Room contains a large number of original drawings for bank-note vignettes by Durand.

Ariadne. *Painted by J. Vanderlyn—Eng. by A. B. Durand. / With "Oct. 15, 1834" in pencil.* India paper. Line. Grolier 237, sixth state.

A noble translation, particularly successful in the rendering of flesh, of an early example of painting of the nude in this country.

S. R. Koehler describes this as "the largest plate of such high, artistic achievement that ever appeared in America, of a purity and grace of graver-work in the figure of Ariadne—the landscape is mainly in etching—that need fear no comparison." This was Durand's last plate.

DURAND, CYRUS, 1787–1868:

Stauffer tells us that "he was a most ingenious mechanic, and among his earlier inventions was a machine constructed for Peter Maverick, then of Newark, for ruling straight and wavy lines in connection with bank-note work. This was the first of a long series of improvements and inventions intended for use in the production of bank-notes; and Cyrus Durand is credited with having made the first American lathe."

† Portrait, in border of machine-ruled wavy lines. Line. Oval. 2.2 x 1.13.

Supposed by the Durand family to have been engraved by Cyrus Durand. The ruled border was certainly made with his machine for ruling of which Stauffer speaks (see note above).

Wall Case 31

HAVELL, ROBERT, JUNIOR, 1793–1878:

The story of his life is told in an article by George Alfred Williams in the "Print Collector's Quarterly," v. 6, 1916, p. 227–256. As the author states that he got his facts in part from the engraver's family, this record replaces the contradictory ones in Stauffer and Thieme-Becker.

Born in England, he was selected by Audubon to engrave in aquatint the plates for his "Birds of America." The story of Audubon's search for a suitable engraver, and of the trials and discouragements borne by artist and engraver, is entertainingly told by Mr. Williams. In 1839 Havell came to the United States, settling in Sing Sing, and becoming "a thoroughly representative citizen." In this country he made some important contributions to the iconography of American cities. He died in Tarrytown, and lies buried in Sleepy Hollow Cemetery there.

See also "Early Views," no. 139, 140, 227.

† Panoramic view of New York. *Panoramic View of New York. / (Taken from the North River.) / Entered... 1844 by Robt. Havell... / Published by Robt. Havell Sing Sing. New York. / and Wm. A. Colman 203 Broadway / Ackermann & Co. 96 Strand London.* Stokes, Iconography III: 685, plate 123a. Fifth state. Cut down.

For first state, see "Early Views," no. 227.

† Blue Grey Fly Catcher. Vignette. Over: No 17—Plate 84. / Under: Blue Grey Fly Catcher / *Muscicapa Coerulea*. Wils. / Male 1 Female 2 / Black Walnut *Juglans nigra* / Drawn from Nature and Published by John J. Audubon F. R. S. F. L. S.—Engraved, Printed & Coloured by R. Havell. Line. In color. 19.8 x 12.4. Upper section of the plate only, showing only the lettering above the picture.

From: John James Audubon, *Birds of America* from original drawings. London, Published by the Author, 1827–30, v. 1.

The plates for this famous folio edition of Audubon were executed in England, before Havell left that country for the United States.

BALCH, VISTUS, 1799–1884:

Balch worked as an engraver successively in Utica, Albany and New York. He was a member, at various times, of Balch & Co., Balch & Stiles, and Balch, Rawdon & Co. Among his plates were some New York City views, after A. J. Davis, done for the "New York Mirror." This periodical, in the Thirties, published a number of interesting views of the metropolis.

Garret D. Wall. *Drawn by C. Fendrick—Engraved by V. Balch N. Y.* / Garret D. Wall [fac-simile signature]. Line. Stauffer-Fielding 102.

The Library also has an impression with *Engd for the U. S. Magazine & Democratic Review* / J. & H. E. Langley *New York* added below. This state is not noted in Stauffer-Fielding.

† Bank-note vignette. Man seated in foreground, with tools about him; ship being launched in background. Line. 1.3 x 2.4.

† Bank-note engraving. Landing of Columbus. After the painting by John Vanderlyn, in the Capitol at Washington. Line. 2.1 x 4.8.

† City Hall Staircase. *C. A. Busby del.—Balch Rawdon & Co fe. / City Hall Stair Case*. Line. 2 x 2.8.

Again a case of an artist going into a partnership for the production of bank-note work. Noteworthy instances are A. B. Durand and James Smillie.

† St. Johns Church. *E. W. Bridges del.—Balch Rawdon & Co. sc. / St Johns Church.* / Line. 1.14 x 2.6.

BARBER, JOHN WARNER, 1798–1885:

Barber was apprenticed to Abner Reed, and in 1823 established himself in New Haven. He soon became interested in historical work, driving about the country for data. That recalls Benson J. Lossing's similar activity somewhat later. Barber published a number of books, some illustrated with copperplates signed by himself. For instance, "History and Antiquities of New Haven" (1831) and "Connecticut Historical Collections" (1836). Barber also engraved on wood.

Prospect Hill, East Haven, Conn. *Drawn & Engraved by J. W. Barber N. Haven / Prospect Hill. East Haven, Conn.* Line. 3.5 x 6.14.

† Public Square, New Haven. Over: *Pl. IV.* Under: *J. W. Barber del et Sc. / Public*

Square or Green. / in New Haven Con. Line. In color. 2.11 x 4.2.

From "Views in New-Haven and its Vicinity... Drawn and engraved by J. W. Barber" (1825; 5 plates). These plates appear again, without plate numbers, and with other changes in lettering, etc., in "History and Antiquities of New Haven," by Barber (1831). That is, excepting the present print, for which a different plate was substituted in the 1831 book.

Wall Case 32

MAVERICK, SAMUEL:

Appears in the New York City directory, 1805–47, according to Stauffer, first as "copperplate printer" and later as "engraver and copperplate printer."

Maverick, Durand, Smillie, Gimbrede, Hill are names that recall each two or more engravers. Such instances of art "running in the family" were yet more common in eighteenth-century France.

See also "Early Views," no. 184.

† Capture of Burgoyne. *Saml Maverick Sc. / Capture of Burgoyne*. Line. Stauffer 2269.

From "American Military Biography," Philadelphia, 1831.

RAWDON, FREEMAN:

Born 1804; living in 1860. Was member of firms of Rawdon, Clark & Co., Rawdon, Wright & Co., Rawdon, Wright & Hatch, etc., all prominent in bank-note work.

For Balch, Rawdon & Co., see Wall Case 31.

Broadway, New York. *A. J. Stansbury—Rawdon, Clark & Co Sc. / View in Broad Way near Grace Church*. Line. Stauffer 2644.

The Bracelet. *Thomas S. Cummings N. A.—Rawdon, Wright Hatch & Smillie. / The Bracelet / Boston*. Published by D. H. Williams. Line. 4.4 x 3.6.

HATCH & SMILLIE:

See also Rawdon, Wright, Hatch & Smillie in this case, George W. Hatch in Wall Case 37, and James Smillie in Wall Case 34.

† Custom House, Wall St. Over: *Plate 13th.* Under: *Drawn by C. Burton—Engraved by Hatch & Smillie / Custom House, Wall St / New York. / New York Bourne Broadway / Entered... 1831 by G. Melksham Bourne...* Line. 2.11 x 3.5.

† Unitarian Church, Mercer St. *Drawn by C. Burton.—Engraved by Hatch & Smillie. / Unitarian Church, Mercer St / New York. / New York Bourne Broadway. / Entered... 1831 by G. Melksham Bourne...* Line. 2.11 x 3.6.

Printed on same sheet with preceding.

DANFORTH, MOSELY ISAAC, 1800–62:

Danforth, apprenticed in 1818 to Asaph Willard of Hartford, struck out for himself in 1821 in New Haven, soon moved to New York, and in 1827 to London where he remained about ten years. Returning to New York, he became interested in bank note engraving, and was a member of Danforth, Bald & Co., Danforth, Wright & Co., Danforth, Underwood & Co., and Danforth, Perkins & Co. The last named was one of the concerns which in 1858 were consolidated into the American Bank Note Co.

Danforth was one of the five engravers who were among the original twenty-four members of the National Academy of Design—a noteworthy proportion.

The proofs here shown form part of the collection of prints by this artist presented to the Library by his son-in-law Dr. Henry M. Dodge in 1927.

Washington Irving. *Painted by C. R. Leslie R. A.* — *Engraved by M. I. Danforth / Washington Irving Esqre / London. Published July 12th 1831. by Colnaghi, Son & Co. Print-sellers to their Majesties. Pall Mall East. Line. Stauffer 445; before all letters.*

Don Quixote. *C. R. Leslie R. A. ** M. J. Danforth / Don Quixote. / Printed by Butler & Long. Line. Stauffer 451; before all letters.*

A portrait. Girl with parrot. *Painted by C. R. Leslie R. A.* — *Engraved by M. I. Danforth. / A Portrait. Line. Stauffer-Fielding 328; before all letters. "Lord Holland's Daughter" in pencil.*

The three preceding items accentuate the popularity of the genre pictures and literary illustrations by Leslie, the artist of English birth who was for a while in this country and studied under the American artists West and Allston in England.

Landing at Jamestown. *John G. Chapman, pinxt. — M. I. Danforth, sculpt. / Landing at Jamestown. / Engraved for the New York Mirror. Line. India paper. Stauffer 458, without last line of inscription.*

Business card. Vignette. *B. Hudson Jr & Co / Carpeting & Dry-Goods / Opposite the Post Office / hartford [sic] Conn Line. Plate 2.12 x 4.7.*

[Draped figure of young boy leaning on stone monument.] Vignette. Line. Plate 3.2 x 4.10.

Wall Case 33

PARADISE, JOHN WESLEY, 1809-62:

Son of John Paradise, portrait painter, and pupil of A. B. Durand. Especially known as an engraver of portraits, he ultimately turned to bank-note engraving. He was one of the five engravers among the founders of the National Academy of Design.

† Elias Dexter. Oval in rectangle. *Painted by J. T. Peele — Eng. by J. W. Paradise. / Elias Dexter. Line. Stauffer 2396.*

PRUD'HOMME, JOHN FRANCIS EUGENE, 1800-88:

Apprenticed to his brother-in-law Thomas Gimbrede. Engraved stipple portraits and plates for annuals, later turned to bank-note work, and was employed by the Treasury Department, Washington, 1869-85. Was a National Academician at a time when engravers were much more apt to win that honor than later.

B. C. Cutler. *A. Dickinson pinxt — J. F. E. Prud'homme sc. / most affectionately yours / B C Cutler. [Last two lines fac-simile autograph.] Stipple. Stauffer 2566.*

Mrs. Rumpff. *New York. Engraved by J. F. E. Prud'homme from an Original Picture in the possession of J. J. Astor. Esqr 1839. / Mrs. Rumpff. / (Miss Astor, At The Age of 22) / J. S. Taylor, N. York. Stipple. Stauffer 2605, second state; publisher erased.*

The velvet hat. *Jas Inskipp del. — J. F. E. Prudhomme / 1839 / The Velvet Hat. / R.*

Andrews Print. Line. Stauffer-Fielding 1236. Without last line.

"His best work is represented by his small plates executed for the Annuals, about 1839. Among these 'The Velvet Hat' and 'Friar Puck' are to be specially admired." — *Stauffer.*

CASILEAR, JOHN W., 1811-93:

This noted line engraver became interested in painting, studied in Europe in 1840 and 1857, and made his mark as a landscape painter. He became a National Academician. Various American engravers cast ambitious eyes at oils and canvas, but Durand and Casilear won noteworthy success in painting.

For an engraving by Smillie after a painting by Casilear see Wall Case 34.

A Sibyl. *Painted By Danl Huntington — Engraved By J. W. Casilear / A Sibyl. / From the original picture — in the possession of the / American Art Union — published exclusively / for the Members — for the year 1847. / (Seal of American Art Union New York 1839) / Entered...1847... Line. 9.14 x 7.14. W. S. Baker, American engravers, Philadelphia, 1875, p. 26. Signed in pencil by both artists.*

† Three female figures. Bank-note vignette. Three seated female figures, one playing on a lyre. *J. W. Casilear Del et Sculpt. Line. 2. x 2.12.*

Casilear was at one time a member of the bank-note firm of Tappan, Carpenter, Casilear & Co.

† Farmers. Drawing for a bank-note vignette, representing three men harvesting, one mowing with a scythe. Original drawing. 2. x 2.12.

The demand for bank-note work proved a potent factor in the technical development of America's line engravers, and in the designing of vignettes for the notes many able artists had a hand. Durand, for example, and F. O. C. Darley. The Library's Print Room has a number of original drawings of bank-note vignettes by Durand, and some by Darley.

DODSON, RICHARD W., 1812-67:

Stauffer tells us that he "made some of the best portraits in the National Portrait Gallery, published by Longacre & Herring."

Artists, like other people, have their weak moments. In "Graham's Magazine," Jan., 1843, appeared a group of five "American authoresses," engraved by Dodson. The production, which is topped by a curtain pole, from which the curtain has been drawn back, aroused the indignation of one of the subjects. Frances Sargent Osgood. She expressed herself in verses beginning:

"We've let you draw our faces, sir,
Now draw the curtain, too!"

The poem was re-issued by the Elzevir Press (Worthington C. and Paul L. Ford), Brooklyn, in 1885, in an edition of ten copies. A little contribution to gaiety in the history of American graphic art.

† William Henry Harrison. *Engraved by R. W. Dodson from an original Portrait by J. R. Lambdin painted for the National Portrait Gallery. / Major Genl. William Henry Harrison / W. H. Harrison [fac-sim. signature]. Line. Stauffer 492.*

CUSHMAN, GEORGE H., 1814-76:

Pupil of Asaph Willard. "An admirable line-engraver," says Stauffer, "but chiefly known as a miniature painter of high rank."

† Young American on the Alps. Oval in rectangle. *Painted by G. P. A. Healy — Eng*

by G. H. Cushman / *Young American on the Alps.* / Printed by R. Neale. Line. 4.13 x 3.12.

DAINTY, JOHN:

"Was engraving landscape in a mixed manner, about 1840, in Philadelphia." — Stauffer.

The "mixed manner" in time, in the hands of some engravers, became a hodge-podge of line, stipple, mezzotint, etching, rouletting, and machine-ruling, used to get results that were as quick as they were characterless and dull.

† The Young Angler. *The Young Angler.* / Engd & Printed for Godey's Lady's Book by S. Dainty Line. Sky in color. 6.2 x 4.14.

Wall Case 34

SMILLIE, JAMES, 1807-85:

Born in Scotland, came to Quebec in 1821, and to New York in 1829. Noted particularly for his landscape work, and was one of the engravers who became National Academicians. After 1861 he devoted himself to bank-note engraving. The Library possesses a large collection of his work, donated by his son James David.

See also Hatch & Smillie, and Rawdon, Wright, Hatch & Smillie, in Wall Case 32.

See also "Early Views," no. 230.

Certificate. *On the / [crucifixion of] our Saviour and the two Thieves.* / 26 lines of text. / Engd by J. Smillie Junr — Quebec. March 1823 / Published by W. Gale: Schoolmaster, Hope Street, Quebec. The upper left corner of the print with part of the lettering torn off and the corner filled in with a blank sheet of paper on which the following note appears. "I was six weeks engraving this plate for which I received ten dollars." Line. 16.7 x 11.7.

The Voyage of Life—Youth. *Painted by Thomas Cole—Engraved by James Smillie.* / *The Voyage of Life—Youth.* / From the original painting distributed — by the American Art Union. / Published exclusively for — the Members of 1849 (Seal of American Art Union of New York 1839) Printed by J. Dalton. / Entered...1850... Line. 15.4 x 22.14.

This is one of Smillie's four engravings after Cole's series "The Voyage of Life." Even to-day there are occasionally heard faint echoes of the interest and admiration which these paintings aroused in their day. Besides the artistic ability of Cole, who was noted as a landscape painter, the subject of this allegorical series naturally had much to do with its popularity.

Dream of Arcadia. *Painted by Thomas Cole.—Engraved By James Smillie / Dream of Arcadia.* / From the original picture belonging to the American Art Union and included in the distribution list 1850 / American Art Union 1850 / Printed by W. R. Smith Line. 6.8 x 10.6.

These premium plates of the American Art Union must have done much to bring some idea of art to a people hardly emerged from the pioneer stage and groping after the finer things of life.

Dover Plains. *Painted by A. B. Durand, P.N.A.D.—Engraved by James Smillie / Dover Plains.* / Engraved from the original

picture in the possession of Daniel Seymour Esqre / American Art Union 1850 / Printed by W. E. Smith / Entered...1851 by the American Art Union... Line. 6.14 x 10.7.

My own green forest land. *A.B. Durand, P.N.A.D.—James Smillie.* / "My own green Forest Land." / New York, D. Appleton & Co. Signed in pencil by both painter and engraver, the latter adding the year "1847." In pencil by the engraver's son, James D., "Fitz-green Halleck's poems." Line. 5.3 x 4.4.

Landscape. Oval in rectangle. *J. W. Casilear Pinxt—J. Smillie Sculpt.* Signed in pencil by both artists. Below in pencil, by the engraver's son James D., "For the Ladies Repository, Cinn. O." Line. 6.4 x 5.

The painting here reproduced is of the period of the "Hudson River School." Samuel Isham refers to the mixture of patriotism and art of the landscape painters of the time in this country, who had a "great personal delight in the American country." The same authority says of Casilear that he shows clearly "the influence of Cole and Durand, and especially his training as an engraver under the latter, in the careful, minute finish of his views of Lake George."

Wall Case 35

SARTAIN, JOHN, 1808-97:

Born in England, he came in 1830 to Philadelphia, where he died. He was a very busy man, not only in engraving (and he produced many plates) but as a publisher of magazines. He was interested in "Campbell's Foreign Semi-Monthly Magazine" (1843-), the "Eclectic Museum," and "Sartain's Union Magazine" (1849-52). He did many plates for his magazine and for other publications, and a number of large "framing prints," such as the "Marion" here shown. Most of such framing prints in this country were engraved in line. Besides Sartain, Thomas Doney did a few in mezzotint.

Gen. Marion in his Swamp Encampment. *Painted by John B. White Charleston, S. C.—Engraved by John Sartain / Gen. Marion in his Swamp Encampment inviting a British officer to dinner.* / published by the Apollo Association for the Promotion of the Fine Arts in the U. S. / No. 1. 1840. / Entered... 1841 by the Apollo Association... Mezzotint. 16.12 x 20.7.

† John Sartain. *On Steel for the Eclectic after an Ambrotype by Henry Sartain Phila / John Sartain [Facsimile autograph].* In pencil: "with John Sartain's Compts" Mezzotint. 6.13 x 5.3.

† Adam Woodcock. *Painted by W. Bradley.—Engraved by J. Sartain / Adam Woodcock.* / From an Original Picture in the Possession of E. L. Brinley Esqr Mezzotint. 6.6 x 5.

Sir Thomas Lawrence. *Painted by Sir Thos Lawrence—Engraved by J. Sartain, Philada / To the Members of the Penns^a Academy of Fine Arts / The Artists' Fund Society, and the Artists and Amateurs' Assocⁿ of Philada / This Print of the late Sir Thos Lawrence Pres^t of the R^l Acy London / is respectfully inscribed by / The Engraver Mezzotint. 12.8 x 10.*

Sartain was a busy man, turning out a large number of plates, and occupied also as a publisher of

magazines, but even in the rush of production (one of his plates is actually said to have been mezzotinted in one night) he managed to prove his able craftsmanship in a number of mezzotints, especially the larger portraits of Gilmor and Lawrence, both after Lawrence.

Albert Barnes. *Painted by J. Neagle — Engraved by J. Sartain, Sansom St Phil. / Albert Barnes* [Fac-simile autograph] / *Pastor of the 1st Presbyterian Church, Philadelphia — Printed by I. Sansom / Pubd Sept 1837 by J. S. Earle. 16 S. 5th St Phila Mezzotint. 9. x 7.8.*

Common Deer. Over: *Pl. 1. Under: Doughty pinx.* — *Sartain sc. Common Deer. In pencil "1829." Line engraving. In color. 7.2 x 8.14.*

Pencil note by D. M. Stauffer: "First line plate made by J. S. in America."

Thomas Doughty himself drew animal studies on the lithographic stone—one has to live—but presumably he did with most gusto his landscape paintings, the "poetic and silvery tones" of which were noted at the time.

Wall Case 36

HALPIN, FREDERICK, 1805-80:

Born in England (like not a few even of these later engravers, such as Smillie and Jones); died in the United States in 1880. He came to New York about 1842, and was for a while in the employ of Alfred Jones.

Asher B. Durand. Oval in rectangle. *Entered... 1865 by Sam P. Avery... / Painted by C. L. Elliott — Engraved by F. Halpin. / Published By Sam P. Avery 694 Broadway New York 1865. India paper. Signed in pencil by both artists. Line. 8.11 x 7.2. Grolier Club, Catalogue of the engraved work of Asher B. Durand, New York, 1895, no. 2.*

There is a natural subject interest in this print. Moreover, the name of the publisher, Samuel P. Avery, takes us back to the days when that connoisseur and generous patron of the arts,—practically the founder of this Library's Prints Division,—was in the picture business.

JONES, ALFRED, 1819-1900:

Born in England; died in New York. In 1834 he was apprenticed to the firm of Rawdon, Wright, Hatch & Edson, and later studied drawing at the Academy of Design, of which institution he became an Academician. Among his interesting large framing prints are "Farmer's Noonning" (Apollo Association, 1843), after W. S. Mount; "Mexican News" (American Art Union, 1851), after R. C. Woodville; and "Sparking" (1844), after F. W. Edmonds; all three, examples of that contemporary genre painting which busied itself with the life of the American people, and which these engravings brought to a greater audience.

William Cullen Bryant. Oval in rectangle. *William Cullen Bryant. [fac-simile autograph] / Painted by A. B. Durand / Engraved by Alfred Jones and S. A. Schoff / Published by the Century / Entered... 1858, by John Durand... On India paper. Signed in pencil by A. B. Durand. Line. 8.14 x 7.2. Baker 2 [c].*

The Capture of Major André. *Painted by A. B. Durand — Figures Engd by Alfred Jones. — Landscape Engd by Smillie & Hin-*

shelwood. / The Capture of Major André / From a painting by A. B. Durand in the possession of the Honble. James K. Paulding / Published by the American Art Union exclusively for the members 1845. — Printed by W. E. Smith. / Entered... 1846 by the American Art Union... / In centre: seal of American Art Union Line. 13.5 x 17.12. Baker 3. Unfinished state, with sky in background and faces of all the figures filled in. Proof before all letters.

The Apollo Association, and later the American Art Union, issued a number of large "framing prints" as premiums in the Forties and Fifties of the nineteenth century. In these prints the works of American painters such as Mount, Edmonds, Woodville, Ranney, and others were given a wider circulation. These were genre pieces, racy and of the soil, and they were presented by engravers of ability. Besides offering a record of a period of American painting and a representation of the state of steel engraving in the United States at the period, these engravings also constitute valuable documents toward the social history of the American people. It should be noted that there were also an Art Union of Philadelphia and a Western Art Union.

The Capitol, Washington. *Copyrighted 1898 — Alfred Jones Engr. / The Capitol. / Washington, U. S. A. India. Line. 12.2 x 16.12. Baker [12a].*

Wall Case 37

KNEASS, WILLIAM, 1781-1840:

Worked in Philadelphia, in line and in aquatint, and in 1824 succeeded Robert Scot as engraver and die-sinker at the U. S. Mint. Member of firms of Kneass & Delleker and Kneass, Young & Co.

Mercury. *W. Kneass sc. / Dum brevis esse laboro obscurus sio. / Pub. by Wm. Duane Market Str. Philad. Line. Stauffer 1671.*

HUMPHRYS, WILLIAM, 1794-1865:

Humphrys, we are told, was born in Dublin, learned engraving from George Murray in Philadelphia, went to England after 1823, returning to the United States in 1843, and in 1845 went abroad again, dying in Italy.

Israel Putnam. *Engraved by W. Humphreys from a sketch by Col. J. Trumbull. P.A.A.F.A. / Major General Israel Putnam. / Israel Putnam [fac-simile signature]. Stipple. Stauffer 1472.*

From "National Portrait Gallery," 1834.

Stauffer says that this Humphreys [note the added c] may be another man, since it is in stipple, and Humphrys worked in line.

BANNISTER, JAMES:

Born in England; living in New York in the early twentieth century "at a very advanced age."

Daniel Sharp. Oval in rectangle. *Bannister sc. / Yours Affectionately / Danl Sharp [2 lines, facsimile autograph] / Engraved Expressly for the Baptist Memorial Line. 5.14 x 4.4.*

Thomas Hogg. Vignette. *J. Bannister. / Thomas Hogg [Facsimile autograph] / Printed by Wellstood & Peters. Line. 3 x 2.12.*

The frequent appearance of the printer's name on these engravings of the middle of the nineteenth century is very noticeable.

PEASE, JOSEPH IVES, 1809-83:

Apprenticed to Oliver Pelton, Hartford; went to Philadelphia in 1835; in 1848 to Stockbridge, Mass. Did much work for annals, and later devoted himself to bank-note engraving.

Rustic Civility. *W. Collins Pinx*^t—*J. I. Pease sculpt*^t / *Rustic Civility.* / Line. 3.5 x 4.7.

Mumble the Peg. Oval in rectangle. *H. Inman*—*J. I. Pease.* / *Mumble the Peg.* / *Printed by Butler & Long.* Line. 4.2 x 3.8.

Another one of the many engravings in which American customs—in this case a boy's game—have been held for us by American painters and translated into black-and-white by American engravers.

SCHOFF, STEPHEN ALONZO, 1818-1905:

Worked under Oliver Pelton and Joseph Andrews. He could engrave both in the regulation linear way and in a manner of noteworthy freedom (see note to print here shown), and he also produced a number of etched plates reproducing paintings. Much of his life was devoted to bank-note engraving.

See also portrait of W. C. Bryant, by Jones and Schoff, in Wall Case 36.

Caius Marius on the Ruins of Carthage. *J. Vanderlyn P*^t—*S. A. Schoff Sc* / *Caius Marius / on the Ruins of Carthage.* / *from / Vanderlyns—Picture / Published by the—Apollo Association / exclusively for the—members of the year / 1842—J. R. Burton P*^r / *Seal of Apollo Association—New York 1839* Proof before all letters. India. Signed in pencil by both artists. Line. 13.2 x 9.14.

Stauffer tells us that Schoff did this "with the kind aid of Mr. A. B. Durand," and that he considered this "his best plate."

It is interesting to compare this plate, engraved in the regulation, formal manner, with Schoff's "Bathing Boys," after W. M. Hunt. In the latter he varied the line, breaking and twisting it to translate tones, color-values, even brush-marks. This abandonment of the recognized conventions to express textures shows a spirit akin to that of the "new school" of wood engraving of the Eighteen eighties in this country.

HATCH, GEORGE W., 1805?-67:

Member of firms of Hatch & Smillie (see Wall Case 32) and Rawdon, Wright, Hatch & Smillie (see Wall Case 32), and one of the founders of the American Bank Note Co.

Martin Van Buren. *Painted by Henry Inman.* / *Engraved by George W. Hatch.* / *Martin Van Buren / of New-York.* / *Secretary of State of the U. S.* Line. 3.12 x 2.12.

The Devil's Pulpit. *Drawn by Neilson.* / *Engraved by G. W. Hatch / the Devil's Pulpit / near Weehawken.* Line. 2.11 x 3.13.

ARMSTRONG, WILLIAM G.:

Born 1823. Was a pupil of J. B. Longacre and was much occupied with bank-note engraving.

Colonel Armand [Taffin] Marquis de la Rouarie. In uniform and wearing a fur busby. Vignette. Proof before all letters. Line. 4 x 2.12.

Floor Case A

† [THE FIRST FOUR SHILLINGS CAST AT THE NEW ENGLAND MINT UNDER THE DIRECTION OF JOHN HULL, MINT MASTER. Being specimens of the earliest known engravings made in the British North American Colonies. Possibly by Joseph Jenckes. 1652?]

Showing the "N E" shilling, the "Willow Tree," "Oak Tree" and "Pine Tree" shillings, the three last dated 1652. Stauffer states, I, p. xxi, 140, that Joseph Jenckes was induced to come from Hammondsmith to establish the first "foundry and forge" in the American Colonies and in 1652 made the dies for the Pine Tree shilling at the Lynn iron-works.

The first coins made in America for the use of the British colonists were issued in pursuance of an act of the General Court of Massachusetts in the session of the 26/27 of May, 1652, in response to the increasing demands of trade, the confusion arising from a lack of standardization of values and the importation of foreign coin, including much that was base and counterfeit. Upon its own responsibility the Massachusetts Court ordered "That a Mint house be Erected at Boston. . . And all persons whatsoever have liberty to bring into the sayd Mint, all bullion, plate or spanish Coyn, there to be melted and brought to alloy of sterling Money. . . into twelve penny, six penny and three penny peices [sic] which shall be stamped with a double Ring on either side with this inscription MASSACHUSETTS, & a tree in the ceter on the one side, NEW ENGLAND with the year of our Lord, and the figure XII. VI. III. according to the Value of each peice [sic] on the other side, together with a privy mark. . . [1652.54]"—cf. *The Book of the General Lawes and Liberties concerning the inhabitants of the Massachusetts. . . Revised to 1649. . . Cambridge, 1660.* It is generally conceded that there were two distinct groups of these first coins, (1) The New England, or N E series, without date, (2) the Pine Tree, consisting of the so-called Willow, Oak and Pine Tree varieties, all bearing the same date, 1652, for about thirty years. Priority of issue is not proved by direct evidence and opinions differ as to sequence. S. S. Crosby, in his *The Early Coins of America, Boston, 1875*, gives a detailed study of the laws, documents, etc., with tables of varieties of the different pieces. See also *Memoir and Diaries of John Hull in American Antiquarian Society, Collections, 1857, III, p. [109]-316.*

Lent by William B. Osgood Field, Esq.

MR. RICHARD MATHER. [Attributed to John Foster. Before 1670. Facsimile.] 8.2 x 5.14. (In: Samuel A. Green, *Ten fac-simile reproductions.* Boston, 1903, pl. [1-2].)

Earliest known woodcut portrait made in the English colonies. John Foster (1648-1681) was an engraver and first printer at Boston.

Stauffer 1009; I, 87-90.

† [EARLY AMERICAN BOOK PLATE.] Nicholaus Lynde, ter suos Numerat. 1690. 3.4 x 1.1.

Two lines within a border of type ornaments. Mutilated.

This dated book plate of 1690 is the ninth in order of the known, identified and dated American book plates, the earliest of these being the plate of the Rev. John Cotton, dated 1674. cf. *American Antiquarian Society, Proceedings, 1923. n. s. xxxiii, p. 270.*

[SEAL, OR ARMS OF THE MASSACHUSETTS COLONY. Engraving attributed to John Foster. Facsimile.] 2.12 x 2.4. (In: *The General Laws And Liberties of the Massachusetts Colony. . . Cambridge Printed by Samuel Green. . . 1672., verso of title-page.* [Reprinted: Boston, 1887.] First known state; with low round trees, stocky Indian, etc.



*The Honorable Philip Hone,
Mayor of the City of New York in 1836.*

PHILIP HONE, ENGRAVED BY ASHER B. DURAND
AFTER PAINTING BY PEALE



LANDSCAPE, ENGRAVED BY JAMES SMILLIE
AFTER PAINTING BY J. W. CASILEAR

Not in N. Y. P. L. copy of the original 1672 edition of the General Laws.

"James Blake in his Annals of Dorchester, Boston 1846, records under the year 1681, the death of John Foster 'School-master of Dorchester, and he that made the then Seal or Arms of y^e Colony, namely an Indian with Bow & Arrow etc.'... It is known that the origin of the Colonial Seal dates back to the earliest days of the Charter, so that this allusion must be to the engraver, and not to the designer."—*S. A. Green, Ten fac-simile reproductions, Boston, 1901, p. 9*; see also his *John Foster, p. 11-12*.

[SEAL, OR ARMS OF THE MASSACHUSETTS COLONY. Engraving attributed to John Foster.] 2.9 x 2.4. (In: Increase Mather, A Brief History Of The VVarr with the Indians in Nevv England... Boston, Printed and Sold by John Foster... 1676, p. 15.) Second state; with tall trees, slender Indian and staff.

A later state with noticeable differences in trees, Indians, lettering, etc., is found on "An order for the holding of courts and executive justice. Published the 10th of June 1686." This is page 3 of a volume without title-page found in the State Library of New Hampshire which issued this page in facsimile for the purpose of identification.

Stauffer 1, p. 88-89.

A MAP OF NEW-ENGLAND, BEING THE FIRST THAT EVER WAS HERE CUT AND DONE BY THE BEST PATTERN THAT COULD BE HAD... 12 x 15.5. (In: William Hubbard, A Narrative Of The Troubles With The Indians in New-England... Boston; Printed by John Foster... 1677, frontispiece.)

The first map engraved and printed in New England. Credited to John Foster. Known as the "White Hills Map."

"The map... was undoubtedly engraved by Foster who printed the book. The evidence to prove this is wholly circumstantial, but all the various clues leading to the proof, point to the same conclusion... There are two editions of the map, one slightly smaller than the other..."—*S. A. Green, John Foster, Boston, 1909, p. 15*. "With regard to the proper maps belonging to the Boston and London editions respectively, my own opinion fully coincides with that of Joseph Sabin and other booksellers who have had good opportunities for examining different copies of both editions. I know of four copies of the Boston edition which have or did have the 'White Hills' map in its proper place facing page 1, with the original stitching; and I know of a larger number of copies of the London edition containing the 'Wine Hills' map, in similar condition. Most other copies of both editions have been rebound, and either lack the map or have it inserted out of place... Mr. Sabin states clearly that as the mercantile value of the London edition is less than that of the Boston edition, the map is often taken out of the former to insert in the latter."—*W. Eames in S. A. Green, John Foster, p. 78*.

Stauffer 1010.

A MAP OF NEW-ENGLAND... 12.10 x 15.4. (In: William Hubbard, A Narrative Of The Troubles With The Indians in New-England... Boston, 1677, frontispiece.)

The preceding map, re-engraved for the London edition of the Narrative, inserted in a rebound copy of the original Boston edition.

Known as the "Wine Hills Map."

†[PORTRAIT OF HUGH PETERS. Signed:] J. F. Sculp. 4.6 x 3.8 (with text). (In: Hugh Peters, A Dying Fathers Last Legacy... Boston: Printed by B. Green... 1717, frontispiece.)

Hugh Peters was executed at London in 1660; John Foster died in 1681. There was a London edition,

not seen, published in 1660 which may have contained a portrait copied in Boston. Though not attributed to Foster it is possible that he made this.

† A MAPP OF RARITON RIVER... [Photograph.] 6.13 x 7.15.

"Although... [the Bradford print] was long considered to be the earliest map or plan engraved upon copper in this country, it has been relegated to second place by the recent discovery of a map of the Raritan River, engraved nearly forty years earlier. This so-called 'map of the Raritan River,' the first map or plan, indeed the first engraving on copper (of which we have any record) made in America [i.e. English America] was engraved by R. Simson in 1683 from a plot or drawing by John Reid. It is fully described in a paper read by Charles Harper Walsh before the Columbia Historical Society of Washington, on March 21, 1911, and published by the Society in pamphlet form in 1912. But two copies of the map are known; one in the Map Division of the Library of Congress, the other in the collection of the New Jersey Historical Society."—*I. N. P. Stokes, The Iconography of Manhattan Island, New York, 1914, v. 1, p. 254*.

[PORTRAIT OF INCREASE MATHER BY THOMAS EMMES, OF BOSTON. 1701. Facsimile.] 5.6 x 3.5. (In: Kenneth B. Murdock, The portraits of Increase Mather... Cleveland, 1924, no. [7].)

The original portrait was published as a frontispiece in Mather's *The Blessed Hope*, published at Boston in 1701, and in his *Icabod*, Boston, 1702. For an account of Emmes and descriptions and states of the plates, cf. *Murdock*; and *Stauffer 1, 78-79*.

Stauffer 982.

THE BULL. 4.12 x 2.13 (?). (In: The Husband-man's Magazine. Boston, 1718.)

Early example of book illustration in Boston.

The magazine was reprinted from one of the English editions of *Profit and pleasure united, or The Husband-man's magazine*... By J. S. London, 1684.

SIN BROUGHT BEFORE THE JUDGE... 4.7 x 2.10.

(In: Richard Bernard, The Isle of Man... The Sixteenth Edition. Boston: Reprinted by J. Franklin... 1719, frontispiece.)

Early Boston book illustration.

The book was reprinted from an English edition.

[THE] ROYALL CHARLES. 3 x 2.2. (In: [John Eliot,] The Indian Primer... Boston: Printed by B. Green, 1720., at end.)

Woodcut book illustration of a ship, published at Boston.

Floor Case B

[THREE "INDENTED BILLS" OF THE MASSACHUSETTS COLONY, dated 1690, 1708, 1710, showing some of the earliest paper money engraved in the English Colonies.] 5.4 x 4 (each). (In: Continental Money Collection.)

[1.] ...Bill of Twenty Shillings... Boston in New-England, February the third 1690... no. 449. [Mss. reproduction.]

The earliest paper money engraved in the Colonies. Bearing the seal of the Colony.

[2.] ...Bill of Twenty Shillings... Boston May the Thirty-first... Anno 1710... no. 7821.

Bearing the seal of the Crown.

[3.] ...Bill of Forty [!] Shillings... Boston November the twenty-first Anno 1708... no. 1950.

Bearing the seal of the Crown.

"The scarcity of metallic money among the early colonists, and the necessary issue of a paper currency

to meet this condition, probably created the first serious demand for the work of a copperplate engraver. The Colony of Massachusetts Bay authorized the issue of a paper currency in 1690—the first among the American Colonies to thus relieve its monetary wants: and, judging from the crude character of the notes then circulated, the plate was engraved by some silversmith trained to engrave script, arms and ornament upon silver-plate, or pewter platters. This Massachusetts paper money was counterfeited almost as soon as issued; and this fact is sufficient evidence that the Colonial authorities did not employ all the engraving talent then available in New England. The simplicity of design and the coarseness of execution made imitation easy; and the early records of Massachusetts Bay teem with complaints against this fraudulent money; and that the Colonial Treasury might distinguish the good from the bad, it was compelled to resort to secret marks and to peculiar sequences and arrangement of the names signed to its own notes. In this early paper money of Massachusetts the engraved portion included a more or less ornamental heading of scroll-work, the Seal of the Colony, and script setting forth the authority, place and date of issue and the denomination. The back of the first issue was left blank; the top edge of the note was 'indented,' and each was signed by three members of a specially appointed committee. The immediate effect of the circulation of the fraudulent money... was an attempt to improve the successive issues of the Treasury's notes. The money of 1702 shows a more complicated design in the seal and the script is better engraved than is the money of 1690; in 1713 the back of the bill was decorated with a very ornate cypher; the notes of 1736 are almost above criticism in the script-engraving and ornamentation; and the issues of 1742 and 1744 are so well engraved throughout that there is a strong probability that those plates were made in England. The first copperplate engraver of record in the American Colonies is John Conny [or Cony], a goldsmith and silversmith of Boston. Conny made the plates for the Massachusetts 'bills of credit' of 1702, as is shown by the records of the colony [Mass. Archives of Massachusetts, March 12, 1702-1703] and there is sufficient similarity between this issue and the earlier one of 1690, to make it probable that he engraved the plates for that bill as well... [Nathaniel] Morse also engraved the plates for some of the early Massachusetts money."—*Stauffer I, xxi-xxiv; cf. also p. 34-35.*

† [TWO "INDENTED BILLS" OF THE COLONY OF NEW YORK, showing the earliest paper money made in New York.] 6.6 x 4 (each).

[no. 1.] ... Bill of Five Shillings... Dated, New-York 31st of May, 1709... no. 3344.

[no. 2.] ... Bill of Ten Shillings... Dated, New-York 31st of May, 1709... no. 3377.

[TWO "INDENTED BILLS" OF THE COLONY OF NEW JERSEY.] 5.8 x 3.8 (each). (In: Continental Money Collection.)

[no. 1-2. Bills of three shillings and twelve shillings.] Dated at Burlington the Twenty Fifth Day of March, 1724... Nos. 53239 and ?

Bearing the royal arms.

An instance of counterfeiting "Jersey Bills" is noted in advertisements in Bradford's New York Gazette, March 6 to Monday March 13, 1726, "Public Notice is hereby given, that at Philadelphia they have found out some Twelve Shilling Jersey Bills that are Counterfeits: They are newly Printed and very artfully Signed. In the flourish on the top of the Bill there is the representation of a Basket, which in the Counterfeit is much finer than in the True Bills, and the great T is much plainer than in the True Bills"; in the number for April 10 to April 17, 1727 [same year] "Public Notice is hereby given, That Besides the Directions formerly given how to distinguish the Counterfeit New-Jersey Bills from the True Ones, you will find that the Name Parker (in many of the Counterfeit Bills) is writ with an H, thus Parher, and in others where they have writ the Name Parker, there is a great difference in the Letter K from the True bills signed by Coll. Parker. Notice is also hereby given, that there is found in the Possession of David Willson and David Wallace, (who are now in New-York Goal for Counterfeiting and Uttering

[i.e. putting in circulation, as money, notes, base coin, etc.] Some of the Bills of Credit of this and the Neighbouring Governments) a Jewel of some value, and two horses'... From this are obtained the names of two men, possible engravers of the day.

THE BANK BILL... Two Shillings... Dated at Ipswich [Mass.] the First Day of May, 1741... [no.] 520. 5 x 3.4.

With border and arms.

Photostat copy shown; original in the Library's Collection of Continental Money.

[TWO BILLS OF THE PROVINCE OF MASSACHUSETTS BAY. 1742.] 4.10 x 4.

[no. 1.] ... Bill of Nine pence... June 20th 1744... [Dated] 1742. no. 9.

[no. 2.] ... Bill of one Shilling... June 20th 1744... [Dated] 1742. no. 1.

Each bearing the seals of the Crown, and the Province, and with elaborate borders.

Photostat copies shown; originals in the Library's Collection of Continental Money.

NORTH CAROLINA. XL S FORTY SHILLINGS PROCLAMATION MONEY... [1754]... 2.6 x 4.4. (In: Continental Money Collection.)

With border, and a cut of a public building within a two-line circle. Mutilated.

[THREE BILLS OF THE PROVINCE OF MASSACHUSETTS BAY] 1742. 4.10 x 3.8.

[no. 1.] ... Bill of Two Pence... June... 1744... [Dated] 1742.

[no. 2.] ... Bill of Six Pence... June 20 1744... [Dated] 1742.

[no. 3.] ... Bill of Four Pence... June 20th 1744... [Dated] 1740.

Bearing the royal arms and the seal of the Colony; with elaborate borders.

Photostat copies shown; originals in the Library's Collection of Continental Money.

[BILLS OF SOUTH CAROLINA.] 1779. 3 x 5. (In: Continental Money Collection.)

[no. 1.] ... Bill [for] Eighty Dollars... the 8th day of Feb'y 1779... [no.] 3603.

[no. 2.] ... Bill [for] Ninety Dollars... the 8th day of Feb'y 1779... [no.] 17911.

[no. 3.] ... Bill [for] One Hundred Dollars... the 8th day of Feb'y 1779...

Remarkable for the design and quality of the work. "Thomas Coram, of Charleston, S. C... designed and engraved the plates for the South Carolina money of 1779."—*Stauffer I, xxv.*

[FOUR BILLS OF SOUTH CAROLINA.] 1779. 2.12 x 4.12.

Showing the verso of bills nearly covered by large cuts of allegorical figures, etc. This elaborate work was to render counterfeiting more difficult.

Floor Case C

[EARLY PHILADELPHIA NEWSPAPER CUTS. MERCURY, AND A MOUNTED POSTBOY.] 1.4 x 1.8. (In: The American Weekly Mercury, From Thursday April 23th, [h] to Thursday April 30th, 1724. Philadelphia: Printed and Sold by Andrew Bradford [1724] no. 228.)

The first twenty-one numbers (22 Dec., 1719-12 May, 1720) were without cuts. No. 22, 19 May 1720 appeared with two cuts. For continuation see under 1728.

Hildeburn 213.

[EARLY NEW YORK NEWSPAPER CUTS. SEAL OF THE CITY OF NEW YORK, AND A POST RIDER.] 1.12 x 1.8 (ovals). (In: *The New-York Gazette*, From April 17. to Monday April 24, 1727. New York: Printed and Sold by William Bradford [1727] no. 77.)

William Bradford was the first New York printer.

THE GENERAL MAGAZINE AND HISTORICAL CHRONICLE, FOR ALL THE BRITISH PLANTATIONS IN AMERICA... January, 1741... Philadelphia: Printed and Sold by B. Franklin.

Title-page to volume 1, showing the arms of the Prince of Wales.

This monthly was the second magazine published in the Colonies.

A MAP OF THE COUNTRY OF THE FIVE NATIONS / BELONGING TO THE PROVINCE OF NEW YORK AND OF / THE LAKES NEAR WHICH THE NATIONS OF FAR INDIANS / LIVE WITH PART OF CANADA TAKEN FROM THE MAP OF THE / LOUISIANE DONE BY MR. DE LISLE IN 1718, / [1724.] 8.10 x 13.10 (In: Cadwallader Colden, *Papers Relating To An Act of the Assembly Of The Province of New-York; For Encouragement of the Indian Trade...* With a Map... Printed and Sold by William Bradford in the City of New-York, 1724.)

First state.

Shown in the North Wing Case of "Early Views" Exhibition.

This map is called, without definite proof, the first map engraved in New York. Without name of maker or engraver, place of publication or date, the fact that it was made to accompany Colden's *Papers*, printed at New York by William Bradford in 1724, is established by the statement on the title-page of that work, "With a map." The Delisle map, mentioned in the title as the source is the "Carte de La Louisiane Et Du Cours Du Mississipi... A Paris Chez l'Auteur le S^r Delisle... Juin 1718," cf. N. Y. P. L. (Bancroft) copy. A comparison of the two shows that the new map is a rough sketch of part of the French map, with many added names. The statement "taken from the map... of M^r. De Lisle" was made in the broadest sense chiefly relating to the general outline and some place names. The significant fact is its crudeness in drawing and engraving and the lack of that finish and beauty of all European map work of that date. This, with Bradford's statement in his *Gazette* that he printed the map, goes far to prove its New York origin.

The popular title "The Colden Five Indian Nations' Map" must not be confused with Colden's later work "The History of the Five Indian Nations"... also published by Bradford, at New York in 1727, which is not known to have been issued with a map. Proof that the map was sold separately that year is found in the announcement in Bradford's *New York Gazette*, "From February 20 to February 27, 1726": Advertisement. There is now in the Press, and will shortly be Published, The History of the Five Indian Nations... There is also a Map of the great Lakes, Rivers and Indian Countries, shewing the Scituation of the several Indian Nations... Both Printed and Sold by William Bradford in New-York. The following number of the paper, "From February 27 to Monday March 6, 1726" announces the book will "shortly be published"; it was published before the issue of the next number "From March 6 to Monday March 13, 1726" which states "Just Publish'd, The History of the Five Indian Nations"... There is no mention of the map in this announcement.

For the later edition see the following title.

A MAP OF THE COUNTRY OF THE FIVE NATIONS / BELONGING TO THE PROVINCE OF NEW YORK AND OF / THE LAKES NEAR WHICH THE NATIONS OF FAR INDIANS / LIVE WITH PART OF CANADA & RIVER St. LAWRENCE / 8.4 x 14.

Second state of the map first issued with Cadwallader Colden's *Papers*, New York, 1724 (see title above). With extensive changes on the plate, revisions, etc., and the addition of about fifty place names.

Advertised in Bradford's *New-York Gazette*, number "From August 18 to Monday August 25, 1735": "On Monday next will be published a Map of the five Nations of Indians, with the Road from Albany to Oswego and the Situation of the Lakes." The following issue of the paper "From August 25 to Monday September 1, 1735," announces the map as "Just Published... To be Sold by the Printer hereof." In the opposite column of the same paper, under the caption date of Sept. 1, is the news that "This day his Excellency William Cosby, Captain General and Governour in Chief of the Provinces of New-York and New-Jersey, intends to imbarque [!] for Albany to meet the six Nations of Indians, and Renew the Covenant Chain (as the Indians call the Treaty of Peace)... The departure is noted in the next issue of the paper. Thus it may be concluded that the re-issue of the map was due to the general interest in the renewal of the treaty of peace with the Indians.

† BOSTON LIGHT. From the original mezzotint, engraved in 1729. [With dedication:] To the Merchants of Boston this View of the Light House is most humbly presented By their Humble Serv^t W^m Burgis. [Photograph.] 4.6 x 3.5.

Shows an armed schooner at anchor, with two large English flags and a pennant. In right distance a lighthouse and four trees on a rocky headland. Signed "W Burgis del. & fecit." "The engraving of this print is very different from that of the New York and Boston views, and much cruder." — *Stokes, Iconography* 1, 241.

"William Burgis was a publisher of American maps and views as early as 1717. He also attempted mezzotint engraving — according to the evidence of a single large plate, very coarsely executed and signed *W. Burgis del et fecit*. This plate is a view of the lighthouse at the entrance to Boston Harbor... All the other known prints associated with the name of William Burgis are engraved in line, are usually well engraved, and several of them are signed by known engravers. The compiler contends that these prints were simply published by Burgis"... — *Stauffer*, 1, 36-37.

Stauffer 284.

See also "Early Views," no. 50.

MATTHÆUS HENRY V. D. OCT. JUNE 22. 1714. Æt. 52. [Signed:] N. Mors [l] sculp. 5.13 x 3.8 (with letters). (In: Matthew Henry, *The Communicant's Companion...* The Tenth Edition, Corrected. Boston in New-England: Re-printed for T. Hancock, at the Bible and Three Crowns near the Town-Dock. 1731., frontispiece.)

"The only engraving by Nathaniel Morse found by the compiler is a portrait of Rev. Matthew Henry, rudely engraved in line after a print by George Vertue... The Massachusetts Archives, Vol. 101, No. 525, contains a bill of 1735, showing that Morse was paid for engraving and printing a plate for Massachusetts paper money. This bill is signed 'Nat. Mors,' as is the engraving of Matthew Henry"... — *Stauffer* 1, 183-184.

Stauffer 2278.

[EARLY PHILADELPHIA NEWSPAPER CUTS, SHOWING MERCURY AND MOUNTED POST BOY.] 1.5 x 1.8 (each). (In: *The American*

Weekly Mercury, From Thursday December 18th, to Tuesday December 24th, 1728. Philadelphia: Printed and Sold by William Bradford [1728, no. 468.]

Post boy as above is the old cut, but this is a different cut of Mercury which was changed sometime between no. 228 (23 April 1724) and no. 468. See under 1724.

Hildeburn 322.

[EARLY MARYLAND NEWSPAPER CUTS, SHOWING NEPTUNE AND MERCURY.] 2.3 x 6.8 each. (In: The Maryland Gazette. From Tuesday May 27 to Tuesday June 3, 1729. Annapolis: Printed by William Parks [1729, no. xc.]

This, the first newspaper south of Pennsylvania, was begun in September, 1727. Although similar in make-up to "The Ludlow Post-Man, Or the Weekly Journal," a newspaper published at Ludlow, Shropshire, England, by one William Parks the cuts are not the same (cf. L. C. Wroth, *A History of Printing in Colonial Maryland*...1922, p. 74).

Floor Case D

[RUDE CUT OF A MAN PLAYING UPON A HARP. Photostat.] 4.14 x 2.14. (In: MDCLXXXIII. Cambridge Ephemeris. An Almanack... Calculated for the Meridian of Cambridge in N. England By N. Russel... Cambridge. Printed by Samuel Green 1684., at end.)

Photostat reproduction of the only known copy of this almanac, in the Massachusetts Historical Society.

Noadiah Russell's Diary states: 12th 11th [1683] I went to Cambridge to carry my almanack to ye Press. 26. [1683] My Almanack was printed. S. A. Green, *A List of Early American Imprints*, p. 55.

THE ARMS OF THE FAMILY OF LEEDS. 1.8 x 3. (In: The American Almanack For the Year of Christian Account, 1728... By Titian Leeds, Philomat... Philadelphia: Printed by S. Keimer... (Beware of the Counterfeit One.) [1727,], on title-page.)

The arms within a scroll.

Hildeburn 308.

THE GENUINE LEEDS ALMANACK. [Inscription in the scroll below the Arms of the Leeds family.] 2 x 3. (In: The American Almanack for...1732... By Titian Leeds, Philomat... Philadelphia: Printed and Sold by Andrew Bradford...[1731], on title-page.)

Not Hildeburn 426 which is an edition with different imprint.

[EARLY BOSTON NEWSPAPER CUTS, SHOWING PINE TREE, AND SHIP AND LIGHTHOUSE.] 1.12 x 2 (each). (In: The Boston Gazette. Published by John Boydell. From Monday November 15, to... November 22, 1736. Boston: Printed by S. Kneeland & T. Green, [1736, no. 880.]

The Boston Gazette, the second Boston paper, was first issued 21 December 1719. The devices in the paper shown were used from 23 June 1735 to 19 October 1741. Previous to this two sets were used, — beginning 21 Dec. 1719 with: (1) Ship, on left, (2) Postboy riding a horse and blowing a horn, on right; from 20 Nov. 1732, with: (1) Ship and Lighthouse, on left, (2) Postboy [etc.], on right; from 20 Oct. to

27 Oct. 1741, no device. (For continuation see issue of paper for 15 March 1743.) — cf. M. F. Ayer and A. Matthews, *Check-list of Boston Newspapers 1704-1780*. Boston, 1907, p. 449 (*The Publications of the Colonial Society of Massachusetts*. vol. ix. *Collections*.)

This cut of the "Ship and Lighthouse," first used in the paper in 1732, was possibly suggested by the view of "Boston Light" published in 1729 (see Case C).

[EARLY BOSTON NEWSPAPER CUTS, SHOWING MOUNTED POSTBOY, AND SHIP.] 1.10 x 2 (each). (In: The Boston Weekly Post-Boy. Monday, March 12, 1742. Boston: Printed for E. Husk [1742, no. 348.]

The sixth newspaper published at Boston, begun in October or November, 1735, with the first known surviving issue dated April 21, 1735, which carries the two devices shown above (1) Ship, on the left, (2) Postboy on horseback, blowing a horn, riding to the right, on right. These were used until 11 June 1750 when new devices were substituted. For later devices, cf. Ayer and Matthews, *Check-list of Boston Newspapers*, p. 472.

[EARLY BOSTON NEWSPAPER CUTS, SHOWING NEWSBOY AND SHIP AND LIGHTHOUSE.] 1.3 x 1.8 (each). (In: The Boston Gazette, or Weekly Journal. Tuesday March 15, 1743. Boston: Printed by Kneeland and Green, [1743, no. 1098.]

A continuation of the paper first printed at Boston in 1719 with changes in devices from time to time. (Cf. issues for 1732 and 1736.) October 27, 1741, the paper again appeared with two devices as shown above: (1) Postboy holding in his right hand a sign reading "Gazette or Journal," on left, (2) Ship and Lighthouse, on right. This is a new and smaller cut of the Ship and Lighthouse, not the same as used in 1736. The Newsboy stands with a background of a row of houses, and a building with a steeple. (For later devices see issue of paper for May 2, 1753.) cf. Ayer and Matthews, p. 449-450.

[EARLY ADVERTISING CUTS REPRESENTING SLAVES.] 1 x .12; .14 x .8 (In: The South-Carolina Gazette... Monday, February 20th, 1744. Charles-Town: Printed by Peter Timothy, [1744, no. 517.]

Showing cuts of: (1) Two slaves to be sold with "a parcel of good Plantation Slaves"; (2) "Runaway, a young negro boy."

[EARLY BOSTON NEWSPAPER CUTS, SHOWING MAN AND TWO CHILDREN.] 1.8 x 1.14. (In: The Boston Gazette or, Weekly Advertiser. Tuesday, May 2, 1753. Boston: Printed by Samuel Kneeland, [1753, no. 18.]

With further changes in devices (cf. issues for 1732, 1736 and 1743). This device appeared in the issue for Jan. 3, 1753, and was used until Dec. 23, 1753. "For the want of a more appropriate device, a very singular cut was used in its title, which had been designed and engraved for the lxxvth fable of Croxall's Esop, representing the boy viewing himself in the glass; his little sister, who was offended with his vanity, and their father who moralized on the subject of their indifference... Several of the cuts for Esop's Fables were engraved by a remarkably good workman, whose name was Turner, of Boston. He was the best engraver which appeared in the colonies before the revolution, especially on type metal. D. Fowle having a part of this set of cuts, used them, from time to time, to decorate the title of *The New Hampshire Gazette*." — Isaiah Thomas, *The History of Printing in America*, 1810, v. 2, p. 238. (For later devices cf. Ayer and Matthews, p. 450.)

Floor Case E

[ARMS ON TITLE-PAGE.] 2.10 x 5.3. (In: Laws, Statutes, Ordinances, and Constitutions... of the City of New York, for the good Rule and Government of the... said City. Published the Twenty-Seventh Day of January, and the First Day of February... 1748... [New York:] Printed and Sold by J. Parker... 1749.)

[VIGNETTE CUT ON TITLE-PAGE.] 2.8 x 4. (In: The New American Magazine... No. 1. For January, 1758... By Sylvanus Americanus [Samuel Nevil.] Woodbridge, in New-Jersey: Printed and Sold by James Parker... [1758].)

"We designed a hieroglyphical Cut for our Front; but having been disappointed by the Engraver, we are obliged to send forth our first Number with the above." — *Note on the title-page.*

The new cut appeared on the February number.

— 2.4 x 3.12. (In: Same. No. xxi. For September, 1759.)

Showing the new cut.

A PLAN OF THE HARBOUR OF ST. AUGUSTINE AND THE ADJACENT PARTS IN FLORIDA REPRESENTING THE FIELD OF ACTION WITH THE DISPOSITION OF THE FORCES BEFORE THAT CASTLE IN THE EXPEDITION UNDER GENERAL OGLETHORPE IN 1740. P. Harrison Delt. M. Sarrazin Sculp. 9.6 x 6.12. (In: The Report of The Committee, of Both Houses of... Assembly... Appointed to enquire into the Causes of the Disappointment of Success, in the Late Expedition Against St. Augustine Under... General Oglethorpe... South-Carolina, Charlestown, Printed by P. Timothy, 1742., frontispiece.)

This is not the plan issued in "An Impartial account of the late Expedition against St. Augustine... London, 1742."

"To shew that the disposition which the General made of the Troops was not proper... Your committee have annexed to their Report, a Plan of the Field of Action." — p. 98.

A NORTH-WEST PROSPECT OF NASSAU-HALL, WITH A FRONT VIEW OF THE PRESIDENTS HOUSE, IN NEW-JERSEY. W. Tennant Del. H Dawkins Sculp. 7.13 x 13.2. (In: An account of the College of New-Jersey... Published, by order of the Trustees, for the information of the public; particularly of the friends and benefactors of the institution, in Europe and America. Woodbridge, in New-Jersey: Printed by James Parker, 1764., frontispiece.)

"Henry Dawkins was one of the earlier engravers in the American Colonies... He located in New York as early as 1754... was working with James Turner in... [Philadelphia] in 1758... He remained in Philadelphia until 1774 when he returned to New York... As an engraver Dawkins was chiefly occupied in the production of book-plates, bill-heads, map ornaments, etc. This work is executed in line and is fairly good. His large plate of Nassau-Hall, at Princeton, is probably his best work"... — *Stauffer* I, p. 61-62.

Stauffer 466.

† [WOODCUT REPRESENTING THE FABLE OF HERCULES AND THE WAGGONER. Photograph.] 2.10 x 3.2. (From: [Benjamin Franklin,] Plain truth: or, Serious Considerations on the Present State of the City of Philadelphia and Province of Pennsylvania. By a Tradesman of Philadelphia. [Philadelphia:] Printed [By Benjamin Franklin] in the year 1747, verso of title-page.)

Beneath the title: Non Votis, &c.

Sabin 25563.

Lent by G. S. Eddy.

† [BILL FOR] ONE SHILLING AND THREE PENCE... CITY OF CHARLESTOWN... Dated 6th Day of July 1789... 2.3 x 5.4.

One of the few pieces of engraved money signed by the engraver: Abernethie Sculp. Scroll at top and sides; with cuts of tobacco plant and hog's head. Maps in David Ramsay's "History of South Carolina... Trenton, 1785" are signed: Abernethie Sc. Charleston.

See: *Stauffer* I, p. 3; II, 1-2.

† [ENGRAVED MUSIC, 94 p., variously signed: J. W. Gilman sculp., I. W. G., J. W. G. sc., etc.] (In: The American Harmony: or Universal Psalmist. By A. Williams. Newbury-Port, 1769.)

A later edition, Newbury-Port, 1771, is noted by *Stauffer* who states, I, p. 99, "A study of the 'Gilman Genealogy' leads the writer to assume that this engraver was John Ward Gilman, born in Exeter, Mass., May 9, 1741, and died in the same place, June 16, 1823. There is no record of the career of John Ward Gilman, other than that he was postmaster of Exeter for forty years. Exeter is only about fifteen miles from Newburyport, and this crude work might have been done by Gilman of the former town."

Music was engraved also by Thomas Johnston. cf. Note to following entry.

Lent by V. H. Paltsits.

† BOOKS BOUND AND SOLD, GILT OR PLAIN, BY ANDREW BARCLAY, NEXT DOOR BUT ONE TO THE SIGN OF THE THREE KINGS IN CORNHILL BOSTON. — [Also smaller ticket with similar inscription.] 6.8 x 4.8.

Earliest American engraved bookbinder's tickets; about 1766-1767. Two on one plate, intended to be cut, for use in books of different sizes; probably engraved by Thomas Johnston (1708-1767).

"Johnston was a fairly good engraver of maps, buildings, book-plates, sheet music, etc... [and] did his best work as a heraldic engraver"... *Stauffer* I, p. 144. Johnston is credited by *Stauffer*, II, 1506, with engraving music for "A new version of the Psalmes of David fitted to the tunes used in churches, by N. Brady... Boston, 1755," some copies of which contained sixteen pages at end, "Music engraved, printed, and sold by Thomas Johnston, Boston, 1755." (Evans 7358, N. Y. P. L. copy in contemporary binding, without the music.)

Found pasted on inside of front cover of "The American Harmony," 1769.

Lent by V. H. Paltsits.

[POLITICAL CARICATURES.] 5.8 x 4.5. (In: J. S. J. Gardiner, Remarks on the Jacobinad. Boston, 1795.)

Shows: Justice Vinal.

[POLITICAL CARICATURES.] CONGRESSIONAL PUGILISTS... CONGRESS HALL, IN PHILADA. FEB. 15, 1798. 6.4 x 8.12. (In the: Continental Money Collection.) Etching.

Second state, with marginal references, names, etc., but without the last line of the imprint, possibly cut off.: S. E. Cor. 6th & Chestnut St. Number "17" at upper right.

The pugilists are Mathew Lyon of Vermont, and Roger Griswold of Connecticut.

Reproduced, with text "Caricature of an early fracas in Congress," in "The Historical Magazine," January, 1864, vol. VIII, no. 1, p. 191-12.

Stauffer-Fielding 1803.

Floor Case F

† [COMPANION PORTRAITS OF] WASHINGTON [AND] LADY WASHINGTON. [Without name of engraver, date, or other lettering.] Stipple.

(1) Washington. Unknown; Stuart-Lansdowne type. Whole length standing, full front, head to left, right hand extended as in act of speaking, left hand on sword; to left a table etc., to right an arm chair, and in background two rows of pillars, with curtains partly drawn. Within two-line border. 8.8 x 6.

(2) Lady Washington. Seated, to right, with fan in right hand; background, pillars and drawn curtain. Within one-line border. 7.13 x 5.11.

Hart 309 (resembling 285). Holden 408.

† [COMPANION PORTRAITS OF] HIS EXCELLENCY GENERAL WASHINGTON [AND] LADY WASHINGTON. [Without name of engraver, date, or other lettering.] Line. 4 x 6.6 (each, on same plate).

(1) Washington. Unknown; Peale type; bust, to left, in uniform. Oval, with border in which is title, at top; in a rectangle, with border, on a base.

(2) Lady Washington. Unknown. Young, slender, with hair dressed high, and hat.

Early American work.

Hart 47.

† [A SATIRICAL POLITICAL BROADSIDE:] AN EXCELLENT NEW PATRIOTIC SONG, occasioned by the Bloody Sea-Battle Between the L'Embuscade Frigate... and the Boston Frigate... near Sandy-Hook, Aug. 1, 1793, which lasted 3 Glasses... Printed for the Purchaser. — Sold by the Flying-Traders in the Union... [1793.] 16 x 12.8.

Printed in three columns; with 2 rough cuts of ships, and one of a soldier with sabre.

† TRIUMPH OF LIBERTY. DEDICATED TO ITS DEFENDERS IN AMERICA. Drawn by Jⁿ Fis Renault N. York September 1795. Engraved by P. C. Verger N. York November 1796. 13.8 x 18.8.

Accompanied by a "Prospectus" [found pasted on the verso] printed in double columns, in English and

French, giving a description of the plate, and the dedication signed "By Renault, sen. Author of the Work." This is followed by the statement "I, the undersigned, having taken all the necessary steps for the engraving, paper and printing of the impression of the Picture... in conjunction with Mr. Renault, sen. Author of the above work, we this day open a subscription... for the engraving... We have spared neither trouble nor expense to procure the best paper and engraving. [Signed] Renault & Verger. December 1, 1796.

This impression does not contain the description noted by Stauffer, following the title and dedication lines.

It is not thought that this elaborate work in the French style was done in New York, where it was issued by Renault and Verger, but in France for the American market. For an account of these men and this work see Stauffer I, p. 281-283. Shown because of its imprint and subject interest.

Stauffer 3344.

† [NEW YORK FIRE DEPARTMENT IN 1762.] Sir You are hereby notified of a Meeting of the Hand-in Hand Fire Company at the House of Mr Crawley, at the City Arms, on Thursday next at Seven o'Clock in the Evening To The Rt. Hon^{bl}., The Earl of Sterling. [Signed] Isaac Roosevelt. Clerk 7.10 x 6.8.

Date, place of meeting, names of recipient and clerk in mss.

An engraved invitation with view of burning buildings, and firemen at work, at top; all within an elaborate ornamental frame. Engraver unknown; possibly Thomas Johnston or Robert Aitken.

† NEW-YORK. 6.12 x 13.4. Aquatint. (Part of: A View of the First Cities of the United States. boquet fecit sculpsit. ca. 1810.)

This is the upper right of the series of six views forming the large "View" made by J. L. Bouquet de Woiseri; see no. 174 of "Early Views"; also no. 176. It shows the end of Manhattan Island taken from Brooklyn.

Stauffer-Fielding 159.

† [UNIDENTIFIED PORTRAIT OF THOMAS JEFFERSON; of marked individuality and character.] 5.14 x 4.

With paper probably placed over letters on the plate before this impression was taken.

† ... ELEGY ON THE DEATH OF JAMES LAWRENCE, ESQ... LATE COMMANDER OF THE U. S. FRIGATE CHESAPEAKE... Design'd & Engrav'd by A. Bowen. A Bowen, Printer. 13.12 x 9.8.

At head of title: Sweet Sleep The Brave. Jas. Lawrence, Esquire. Died, June 4th, 1813. Aged 31 Years.

Printed on satin in double columns, with engraving above.

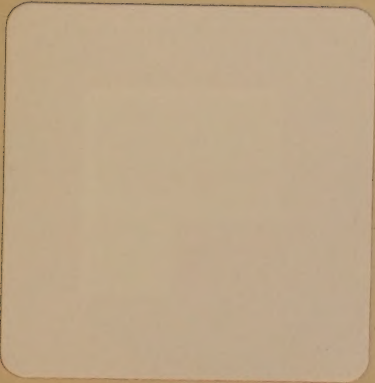
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